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LONDON, SATURDAY, DECEMBER 26, 1868.

LITERATURE

The Ring and the Book. By Robert Browning, M.A. Vol. I. (Smith, Elder & Co.)

'The Ring and the Book,' if completed as successfully as it is begun, will certainly be an extraordinary achievement—a poem of some 20,000 lines on a great human subject, darkened too often by subtleties and wilful obscurities, but filled with the flashes of Mr. Browning's genius. We know nothing in the writer's former poems which so completely represents his peculiarities as this instalment of 'The Ring and the Book,' which is so marked by picture and characterization, so rich in pleading and debating, so full of those verbal touches in which Browning has no equal, and of those verbal involutions in which he has fortunately no rival. Everything Browningish is found here,—the legal quaintness, the knitted argumentation, the cunning prying into detail, the suppressed tenderness, the humanity,—the salt intellectual humour,—humour not open and social, like that of Dickens, but with a similar tendency to caricature, differing from the Dickens tendency just in so far as the intellectual differs from the emotional, with the additional distinction of the *secretive* habit of all purely intellectual faculties. Secretiveness, indeed, must be at once admitted as a prominent quality of Mr. Browning's power. Indeed, it is this quality which so fascinates the few and so repels the many. It tempts the possessor, magpie-like, to play a constant game at hiding away precious and glittering things in obscure and mysterious corners, and—still magpie-like—to search for bright and glittering things in all sorts of unpleasant and unlikely places. It involves the secretive chuckle and the secretive leer. Mr. Browning's manner reminds us of the magpie's manner, when, having secretly stolen a spoon or swallowed a jewel, the bird swaggered jauntily up and down, peering rakishly up, and chuckling to itself over its last successful feat of knowingness and *diablerie*. However, let us not mislead our readers. We are not speaking now of Mr. Browning's style, but of his intellectual habit. The mere style of the volume before us is singularly free from the well-known faults—obscurity, involution, faulty construction; with certain exceptions, it flows on with perfect clearness and ease; and any occasional darkness is traceable less to faulty diction than to mental super-refining or retentive humour. The work as a whole is not obscure.

We are not called upon—it is scarcely our duty—to determine in what degree the inspiration and workmanship of 'The Ring and the Book' are poetic as distinguished from intellectual: far less to guess what place the work promises to hold in relation to the poetry of our time. We scarcely dare hope that it will ever be esteemed a great poem in the sense that 'Paradise Lost' is a great poem, or even in the sense that the 'Cenci' is a great tragedy. The subject is tragic, but the treatment is not dramatic: the "monologue," even when perfectly done, can never rival the "scene"; and Mr. Browning's monologues are not perfectly done, having so far, in spite of the subtle distinction in the writer's mind, a very marked similarity in the *manner* of thought, even where the thought itself is most distinct. Having said so much, we may fairly pause. The rest must be only wonder and notes of admiration. In exchange for the drama, we get the monologue,—in exchange for a Shakespearian exhibition, we get Mr. Browning masquing under so

many disguises, never quite hiding his identity, and generally most delicious, indeed, when the disguise is most transparent. The drama is glorious, we all know, but we want this thing as well;—we must have Browning as well as Shakespeare. Whatever else may be said of Mr. Browning and his work, by way of minor criticism, it will be admitted on all hands that nowhere in any literature can be found a man and a work more fascinating in their way. As for the man,—he was crowned long ago, and we are not of those who grumble because one king has a better seat than another—an easier cushion, a finer light—in the great Temple. A king is a king, and each will choose his place.

The volume before us, the first of four parts, contains three books, each a monologue, spoken by a different person. The first speaker is Mr. Browning himself, who describes how on a certain memorable day in the month of June, he fished out at an old stall in Florence,—from amidst rough odds and ends, mirror-sconces, chalk drawings, studies from rude samples of precious stones, &c., a certain square old yellow book, entitled, 'Romana Homicidiorum,' or, as he translates it—

— A Roman murder-case :
Position of the entire criminal cause
Of Guido Franceschini, nobleman,
With certain Four the cutthroats in his pay,
Tried, all five, and found guilty and put to death
By heading or hanging as befitting ranks,
At Rome on February Twenty Two,
Since our salvation Sixteen Ninety Eight :
Wherein it is disputed if, and when,
Husbands may kill adulterous wives, yet 'scape
The customary forfeit.

The bare facts of the case were very simple. Count Guido Franceschini, a poor nobleman fifty years of age, married Pompilia Comparini, a maiden of fourteen,—led a miserable life with her in his country-house at Arezzo,—until at last she fled to Rome in the company of Giuseppe Caponsacchi, a priest of noble birth; and on Christmas Eve, 1698, Guido, aided by four accomplices, tracked his wife to a Roman villa, the home of her putative parents, and there mercilessly slew all three—Pompilia and her aged father and mother. Taken almost red-handed, Guido pleaded justification,—that his wife had dishonoured him, and been abetted in so doing by her relatives. A lengthy law-case ensued—conducted, not in open court, but by private and written pleading. The prosecutor insisted on the purity of Pompilia, on the goodness of old Pietro and Violante, her parents,—the defending counsel retaliated,—proof rebutted proof,—Pompilia lived to give her deposition, Guido, put to the torture, lied and prevaricated,—the priest defended his own conduct—for a month; at the end of which time the old Pope, Innocent XII., gave final judgment in the matter, and ordered Guido's execution. Such is the merest outline of the story, given in the introduction. But Mr. Browning has conceived the gigantic idea of showing, by a masterpiece, the essentially relative nature of all human truth,—the impossibility of perfect human judgment, even where the facts of the case are as simple as the above. After the prologue, comes the book called 'Half Rome.' A contemporary citizen, in his monologue, comprehends all the arguments of half Rome,—the half which believed thoroughly in Guido's justification. Then another contemporary, a somewhat superior person, gives us the view of 'The Other Half Rome,'—the half which believes in Pompilia's martyrdom, and clamours for Guido's doom. This ends the first volume. We are promised, in the future volumes, all the other points of view of the great case. First, in 'Tertium Quid,' the elaborated or super-critical

view, the "finer sense of the city"; next, Guido's own voice will be heard, pleading in a small chamber that adjoins the court; then Caponsacchi speaks, the priest,—a "courtly spiritual Cupid,"—in explanation of his own part in the affair. Afterwards break in the low dying tones of Pompilia, telling the story of her life; then the trial, with the legal pleadings and counter-pleadings; following that again, the Pope's private judgment, the workings of his mind on the day of deliverance; after the Pope Guido's second speech, a despairing cry, a new statement of the truth, wrung forth in the hope of mercy; and last of all, Mr. Browning's own epilogue, or final summary of the case and its bearing on the relative nature of human truth. Here, surely, is matter for a poem,—perhaps too much matter. The chief difficulty will of course be,—to avoid wearying the intellect by the constant reiteration of the same circumstances,—so to preserve the dramatic disguise as to lend a totally distinct colouring to each circumstance at each time of narration. So far as the work has gone, it is perfectly successful, within the limitations of Mr. Browning's genius. Though Mr. Browning's prologue, and 'Half Rome's' monologue, and 'Other Half Rome's' monologue, are somewhat similar in style,—in the sharp logic, in the keen ratiocination, in the strangely involved diction,—yet they are radically different. The distinction is subtle rather than broad. Yet nothing could well be finer than the graduation between the sharp, personally anxious, suspicious manner of the first Roman speaker, who is a *married man*, and the bright, disinterested emotion, excited mainly by the personal beauty of Pompilia, of the second speaker, who is a *bachelor*. With a fussy preamble, the first seizes the button-hole of a friend,—whose cousin, he knows, has designs upon his (the speaker's) wife. How he rolls his eyes about, pushing through the crowd! How he revels in the spectacle of the corpses laid out in the church for public view, delighting in the long rows of wax candles, and the great taper at the head of each corpse! You recognize the fear of "horns" in every line of his talk. Vulgar, conceited, suspicious, volatile, he tells his tale, gloating over every detail that relates in any degree to his own fear of cuckoldage. He is every inch for Guido;—father and mother deserved their fate,—having lured the Count into a vile match, and afterwards plotted for his dishonour; and as for Pompilia,—what was she but the daughter of a common prostitute, palmed off on old Pietro as her own by a vile and aged wife? Exquisite is the gossip's description of the Count's domestic *ménage*,—his strife with father-in-law and mother-in-law,—his treatment of the childish bride. Some of the most delicious touches occur after the description of how the old couple, wild and wrathful, fly from their son-in-law's house, and leave their miserable daughter behind. Take the following:—

Pompilia, left alone now, found herself ;
Found herself young too, sprightly, fair enough,
Matched with a husband old beyond his age
Though that was something like four times her own.
Because of cares past, present and to come :
Found the house dull and its inmates dead,
So, looked outside for light and life.

And lo
There in a trice did turn up life and light,
The man with the aureole, sympathy made flesh,
The all-consoling Caponsacchi, Sir !
A priest—what else should the consoler be?
With godly shoulder-blade and proper leg,
A portly make and a symmetric shape,
And curls that clustered to the tonsure quite.
This was a bishop in the bud, and now
A canon full-blown so far: priest, and priest
Nowise exorbitantly overworked,
The courtly Christian, not so much Saint Paul

As a saint of Caesar's household : there posed he
Sending his god-glance after his shot shaft,
Apollos turned Apollo, while the snake
Pompilia writhed transfixed through all her spires.
He, not a visitor at Guido's house,
Scarce an acquaintance, but in prime request
With the magnates of Arezzo, was seen here,
Heard there, fell everywhere in Guido's path
If Guido's wife's part be her husband's too.
Now he threw comfits at the theatre
Into her lap,—what harm in Carnival?
Now he pressed close till his foot touched her gown,
His hand brushed hers,—how help on promenade?
And, ever on weighty business, found his steps
Incline to a certain haunt of doubtful fame;
Which fronted Guido's palace by mere chance!
While—how do accidents sometimes combine!
Pompilia chose to cloister up her charms
Just in a chamber that overlooked the street,
Sat there to pray, or peep thence at mankind.

All the rest is as good. The speaker, with the savage sense of his own danger, and a subtle enjoyment of the poison he fears, dilates on every circumstance of the seduction. He has no sympathy for the wife, still less for the priest,—how should he have? He does not disguise his contempt even for the husband,—up to the point of the murder, as it is finely put,—much too finely for the speaker.

The last passage is perfect :

Sir, what's the good of law
In a case o' the kind? None, as she all but says.
Call in law when a neighbour breaks your fence,
Cribbs from your field, tampers with rent or lease,
Touches the purse or pocket,—but woes your wife?
No : take the old way trod when men were men!
Guido preferred the new path,—for his pains,
Stuck in a quagmire, floundered worse and worse
Until he managed somehow scramble back
Into the safe rutted road once more,
Revenged his own wrong like a gentleman.
Once back 'mid the familiar prints, no doubt
He made too rash amends for his first fail,
Vaulted too loftily over what barred him late,
And lit' the mire again,—the common chance,
The natural over-energy : the dead
Maladroit yields three deaths instead of one,
And one life left : for where's the Canon's corpse?
All which is the worse for Guido, but be frank—
The better for you and me and all the world,
Husbands of wives, especially in Rome.
The thing is put right, in the old place,—ay,
The rod hangs on its nail behind the door,
Fresh from the brine : a matter I command
To the notice, during Carnival that's near,
Of a certain what's-his-name and jackanapes
Somewhat too civil of even with lute and song
About a house here, where I keep a wife.
(You, being his cousin, may go tell him so.)

The line in italics is a whole revelation,—both as regards the point of view and the peculiar character of the speaker.

The next monologue, though scarcely so fine as a dramatic study, is fuller of flashes of poetic beauty. In it, there is clear scope for emotion,—the wild, nervous pity of a feeling man strongly nerved on a public subject. The intellectual subtlety, the special pleading, the savage irony, are here too, in far too strong infusion, but they are more spiritualized. This speaker is full of Pompilia, her flower-like body, her beautiful childish face, and he sees the whole story, as it were, in the light of her beautiful eyes.

Truth lies between : there's anyhow a child
Of seventeen years, whether a flower or weed,
Ruined : who did it shall account to Christ—
Having no pity on the harmless life
And gentle face and girlish form he found,
And thus flings back : go practise if you please
With men and women : leave a child alone,
For Christ's particular love's sake!—so I say.

He goes on to narrate, from his own point of view, the whole train of circumstances which led to the murder. Guido was a devil,—Pompilia an angel,—Caponsacchi a human being, sent in the nick of time to snatch Pompilia from perdition. He rather dislikes the priest, having a popular distrust of priests, especially the full-fed, nobly-born ones. Blows of terrible invective relieve his elaborate account of Guido's cruelties and Pompilia's sorrows,—his emphatic argument that, from first to last, Pompilia was a simple child, surrounded by plotting parents, brutal men, an abominable world.

Our description and extracts can give no

idea of the value of the book as a whole. It is sown throughout with beauties,—particularly with exquisite portraits, clear and sharp-cut, like those on antique gems ; such as the two exquisite little pictures, of poor battered old Celestine the Confessor and aged Luca Cini, the morbid haunter of hideous public spectacles. Everywhere there is life, sense, motion—the flash of real faces, the warmth of real breath. We have glimpses of all the strange elements which went to make up Roman society in those times. We see the citizens and hear their voices,—we catch the courtly periods of the rich gentlemen, the wily whispers of the priests,—we see the dull brainless clods at Arezzo, looking up to their impoverished master as life and light,—and we hear the pleading of lawyers deep in the learning of Cicero and Ovid. So far, only a few figures have stood out from the fine groups in the background. In future volumes, one after another figure will take up the tale ; and when the work is finished, we shall have, in addition to the numberless group-studies, such a collection of finished single portraits as it will not be easy to match in any language for breadth of tone and vigour of characterization.

Anything further by way of censure would be ungracious. The great faults of the work have been Mr. Browning's faults all along, and it is too late to alter them now. It should be added, too, that we miss altogether the lyric light which saved 'Aurora Leigh' from mediocrity as work of art. The power is strictly intellectual, without one flash of ecstasy, such as the matchless flashes in Mr. Browning's best lyrics. All this was the consequence of a gigantic and tentative subject. But if Mr. Browning impresses still more strongly on the world's heart the danger of overbearing judgment, he will be like a messenger from heaven, sent to teach the highest of all lessons to rashly-judging men.

The Laws and Bye-Laws of Good Society: a Book of Etiquette. (Lockwood & Co.)

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How to Dress Well. By C. T. (Routledge & Sons.)

To read the solemn little book of 'The Laws and the Bye-Laws of Good Society' brings on a very unpleasant sensation of self-consciousness—one discovers that there are laws for walking, sitting, standing still; for speaking, keeping silence, laughing, looking grave; whilst the necessary arts of eating and drinking are beset with perils too numerous to mention! If all these "laws and bye-laws" had to be learnt fresh from the foundation there would be little hope for man; fortunately, most of the commandments in the book would seem to be the simplest hints of nature. It may, however, happen in these days that a man (most of these laws are addressed to men) has made a rapid fortune—become a "golden dustman," for example, and found himself seated at an elegant *dîner à la Russe* without knowing in the least how to deal with it. Let such a man listen to the following "laws" and then enjoy his dinner if he can. First of all, he must not arrive too soon, for that would be to disturb the lady at her toilette; nor too late, for that would be to incur the hatred of the hungry guests; but he must arrive at the right time—an achievement desirable on other occasions as well as dinners. The lady is counselled not to allow the guest who arrives late to see chagrin. When the perils of getting seated at

table are safely passed, the guest is enjoined not to tuck his dinner napkin into his shirt-collar, nor turn up his cuffs as if for a "set-to"; also, he is not to eat ravenously, nor to put his fingers in his mouth, nor to use the table-cloth for wiping his fingers. He is only to take once of soup or fish; he must not say "sir" to the waiters, nor look at them to see the effect if he ventures on a general remark; nor must he apologize for giving them trouble. He must not make any remark, good or bad, on the quality of the dishes served; if there be a silver knife he must use it for his fish; he must not propose a sentiment before drinking wine; he is not to stretch his legs out under the table, nor try to reach the feet of his opposite neighbour; he is not to make pellets of his bread nor roll them about. In conversation, he is not to speak with his mouth full; he must not tell too many anecdotes, nor make too many jokes; on no account must he propound a conundrum. On returning to the drawing-room he must not stand in the doorway with "a lump" of other gentlemen, but devote himself to attendance on the ladies, and not stay later than eleven o'clock. At a ball, a gentleman is to make a point of dancing with the daughters of the house, and "if he be kind, he will certainly devote himself for a portion of the evening, at least, to those ladies for whom the May of life has bloomed and passed away." But when this estimable man comes to "dree his wierd" in matrimony, the injunctions become like a hedge of thorns. "In return for the membership which is accorded him in the lady's family, the engaged man should show all possible deference towards the members of it; towards the sisters he should be kind and generally attentive; and frank and even in his conduct towards the brothers. It is not etiquette for the brothers and sisters to call the new member at first by his christian name." "If not a requirement of etiquette it is, at least a very politic thing to pay not a little attention to the future mother-in-law. To be well with her, is to smooth many a furrow which else might trip him up in his walk over the tender ground that leads to matrimony." An engaged man is "never to forget the exceedingly abnormal position he occupies with reference to the lady's family, the inconvenience his presence may occasion, and the amount of forbearance necessary on their part"; therefore he is emphatically enjoined to study the household rules—never to be late for meals, and never to stay too late at night. The lady is not to be expected to love nor even to like the brothers or sisters or parents of her intended husband. Finally, on his marriage, the bridegroom is expected to make presents not only to the bridesmaids but to all the servants of his father-in-law, rather according to their expectations than according to his means. "New dresses, new shawls, money, or a handsome equivalent for it," are expected by the old servants. Money must also be given to the other servants, and though the amount may depend in some degree on the means of the bridegroom—"he must be prepared for a heavy mullet on the occasion," and the old servants who have retired, but with claims to be remembered, crop up in formidable array. The members of the church where the marriage takes place, from the parson down to the sexton, "look out for fees, and get them too." After reading all this, and much more that we have omitted, our only wonder is that any man "should live to be married," or why in a very early stage of the proceedings, such as being introduced to the lady's brothers and sisters who are not to call him by his christian name, the aspirant for marriage does not retire into

a monastery, or become a Buddhist priest, or dig a cave and go and live in it, or enlist for a common soldier, do, in short, anything and everything to escape from the dismal etiquette laid down for men about to marry.

The small points of etiquette on which rules would be useful might be comprised in half-a-dozen pages of the miniature book before us; and as to the directions for personal behaviour, if men and women have not a natural instinct of good feeling and good breeding no rules of etiquette can supply its place.

'The Art of Dressing Well' is really a nice little book, likely to give useful hints to those who have a natural talent for dressing themselves: but to those who have not taste to begin with no rules can teach them to attain excellence, though they may caution them against flagrant errors. The remarks on the combination of colours in this little book are very good, and touch on principles which the reader may study to profit.—The other small book, entitled 'How to Dress Well,' is vague—the good advice is too general—and, like most advice, will not be particularly helpful to those who most need it. If the author's idea of dressing well is to be judged from the lady in the frontispiece, nothing could well be more ugly, except the vignette of the gentleman.

The History of the Hebrew Nation and its Literature. By Samuel Sharpe. (J. R. Smith.)

Mr. Sharpe's contributions to the knowledge of Scripture are numerous. With untiring industry he prosecutes his favourite studies, setting an example of zeal for truth, and interest in all that is new, which clerics might imitate to their benefit. No sooner is his 'Chronology of the Bible' published than it is immediately succeeded by the present work, containing a brief history of the Hebrew people, interweaving their literature into it.

The plan of the book is that which some of the best scholars in Germany consider the best. It is adopted by Ewald and Kuenen, not to speak of others. Many advantages belong to it which do not attend the older method, though there are some inconveniences too; and probably the usual mode of treatment will be found the best for English readers, who wish to know more about the Old Testament books than Jewish history.

Like all Mr. Sharpe's works, the present furnishes marked evidence of careful thought, independent study and ingenious conjecture. It is often suggestive, generally pervaded by calmness of judgment, and sometimes indicative of curious novelties. The writer is more at home in the historical portion than the literary. He decides the most important questions without much apparent hesitation, and is not afraid to differ from the best critics. His individuality cannot be mistaken. Small as the work is, it will be found useful to inquirers who wish to know more of the Old Testament than they can get from ordinary compilations, because it is a manual of results worked out by a mind vividly awake to the advance of modern thought. Stereotyped views have no charm for our author. He has little reverence for traditional opinions. The old is set aside without ceremony.

Perhaps the writer pays too little attention to the critical results which have been already reached, and ignores books that would have saved him from mistakes. A goodly number of his hypotheses will not bear examination. We are indeed somewhat surprised that he should entertain several opinions which are enunciated without qualification. Thus he thinks that the second account of creation, be-

ginning with Genesis ii. 4b, is older than that given in i.-ii., 1-4a. Surely the Elohist is the oldest of those writers whose compositions enter into the Book of Genesis. The date of the Book of Job is brought down to the time of Haggai, Malachi, and Ecclesiastes, which is too late. It was written before the Captivity, but after the reign of Solomon. The ground advanced by the author for its late date is baseless, viz. the use of the word "messenger" for a religious teacher in xxxiii. 23. We are aware that the original word properly means *an interpreter*; but this does not show that the Hebrew language had gone out of use so as to need an interpreter. The idea lying at the basis of the passage is the intercession of angels with God in order that men's prayers may be heard. "*An interpreter*" would be better translated "*a mediator*." The dates of many Psalms are not well assigned: among others that of the 68th, which belongs to the time of the Captivity, not to Jehoshaphat's reign. Genesis xii.—xxv. 11, of which Mr. Sharpe says that "it has been styled Jehovahistic from the writer's use of the name Jehovah for God," he assigns to the end of David's reign. No critic, so far as we know, calls all that portion Jehovahistic. Parts of it are Elohistic, such as chapters xvii. and xxiii. with xxv. 1—20.

The volume may be recommended to the careful perusal of Bible readers. Clearly and compactly written, it will instruct and enlarge the mind. We do not agree with various opinions expressed in it; but the general scope and tendency are praiseworthy.

The Crown of a Life. By the Author of 'Agnes Tremorine,' &c. 3 vols. (Hurst & Blackett.)

REMEMBERING that we spend our years as a tale that is told, we cannot restrain a gush of gratitude that life is not like this tale,—not in ordinary cases, at all events. If it were, life would be, to say the very least of it, a thing not worth keeping. Its unhappy possessor would certainly grumble that it had ever begun, and as certainly be impatient for it to end; the interval between the beginning and the end being a continuity of experiences such as those which must have suggested the old epitaph—

Man's a vapour, full of woes,
Cuts a caper, and off he goes!

The vapour, and the capers, and the woes which pervade this novel rival one another for precedence. One common bond of sympathy they have, it is true, and one alone: the vapour is never cleared away; the capers are never explained; and the woes never make an outsider even melancholy. And so all three—vapours, capers, and woes—fail in their missions, and, like the three tailors of Tooley Street, only have the satisfaction of falling back upon the conviction that if they do not achieve success they deserve it: with this advantage over the tailors, however, that whereas they did not fill the world, but only spoke as its mouthpiece, the vapours, and the capers, and the woes constitute the whole of the little world called 'The Crown of a Life.'

We shall be doing a doubly good act by epitomizing the story, because we shall be giving a lesson to the author in the art of compressing nine hundred and fifty-one pages into a few lines, and saving novel-readers from a great waste of time. A certain middle-aged widow, whose husband was the Earl of Carysfort, is in a chronic state of Platonic love with a foreigner who calls himself a Pole. When very young, her son Lucian rescues a little gipsy girl, who is being exhibited in a menagerie-circus, from a tiger fighting with a lion; but as he

has to shoot the tiger to do so, he makes the little girl very angry. Years after, the little girl turns up in the character of the Pole's niece, and a frequent visitor in the house of Lady Carysfort, where she falls in love with the grown-up little boy. The little boy had a little friend, and the little friend had a little sister; and the grown-up little boy and the grown-up little friend's grown-up little sister also fall in love with one another. The grown-up little sister dies; her brother's grown-up little friend goes to India, and after some time dies too; the gipsy girl marries the existing Lord Carysfort: the Dowager Countess gambles and ruins herself; and the deceased grown-up little sister's grown-up little brother marries Lady Carysfort's cousin, and after having a baby publishes this book at the death-bed request of the gipsy. Who the so-called Pole really was, or who his so-called niece really was, or who a good many other subordinate mysteries really were, or what they were all aiming at from time to time, the author has in strange obliviousness omitted to explain to us. Our readers therefore must be content to take on trust our solemn assurance that we have not only made a précis of the story much more lucid than the complete original, but put it in much more artistic English. The most probable explanation of the author's omission to clear up the vapours, to explain the capers, and to appeal for sympathy with the woes, is that he was so busy in erecting a vast pyramid of sententious platitudes that his mind became at the end distracted and confused. In spite of all, however, we should hesitate long before being harsh enough to say that the book will interest nobody. An expurgated edition with an artistic conclusion, under the superintendence of somebody else, might make it in time into a good novel. At present we can only say in its praise that there is no allusion in it to any sin greater than the sin of gambling.

Xavier and I. By Frederica Richardson. (Chapman & Hall.)

A maze of sentimental platitudes, with here and there a lonely bit of thought just sufficient to show that the author aims too high in putting her meditations into print. With the information that "Xavier" is only a "voice," alias a "thought," alias an "essence" (whatever that may mean), our readers will allow there is reason in the guess that the book may owe its existence to one, by another writer, noticed in these columns a few months ago, and to which it bears about the same relation as "water unto wine." Considering the faint praise we were able to award to 'Bones and I,' severer criticism would be cruelty. The "I" who talks to "Xavier" is simply a species of "infant crying for the light" on a variety of subjects, extending from "the bottom of the sea" (not metaphorically, but literally), through "love," "happiness," "cloudland," &c., up to "dreamland," in which last domain, if the author does not lose her own head, we at all events can find neither head nor tail. The "essence," who talks to "I," is a solver of dark riddles, whose characteristics are, that he talks exclusively in parables, and leaves whatever problems there are more puzzling at the end of each discourse than at the beginning. His parables are afflicted with the double misfortune of being both inartistic and obscure; his information is not even suggestive, much less satisfactory; and the power of diving in cold water like any ordinary and corporeal bather is his only confirmation of the supernatural capabilities which he claims. It is true his faculties comprise the gift of talking in blank verse without knowing it. The following,

for instance, winds up a memoir of "Fancy" we take one random instance out of many, and reprint it exactly as in the original):—

"So Fancy died ; and in her forest home was not one bird but sobbed a mournful lay, was not one flower within whose drooping cup was not concealed a tear of grief for her. And o'er the mossy bank where she expired, the trees cast lovingly a solemn shade ; the moonbeams ever linger near by night ; and oft the gentle zephyr, sighing there, will whisper tenderly sweet Fancy's name. Nay, I have heard her shadow haunts the spot, and that upon a peaceful summer night a Maid with shadowy hair and dreamy eyes will wander thither, sighing mournfully."

Reading this passage alone, everybody, of course, will set it down either as a printer's error or an author's economy of space,—that the appearance of prose is given to what was intended for poetry. We can only assure our readers that the context and many other passages afford ample circumstantial evidence that the author will one day wake to a discovery like Monsieur Jourdain's, with a very slight difference.

If "Xavier" is to be quoted, however, we must do equal justice to "I," because "I," too, is a conversationalist with ideas of her own, and gives us terse tit-bits of information : thus—"It is melancholy to reflect how entirely we are the creatures of circumstance." "There is nothing so sad as unrequited love." "I do not believe that for dancing there is any race to compare with the fairies." "One must have been ill to get well again." And very many more reflections, equally profound, equally true, and equally new. But we fear the utmost compliment we can pay to its fair author is an acknowledgment of the common sense displayed in her own self-criticism, when she avows a "recognition of literary incapacity."

The Anatomical Memoirs of John Goodsir, F.R.S., late Professor of Anatomy in the University of Edinburgh. Edited by William Turner, M.B. With Biographical Memoir, by Henry Lonsdale, M.D. 2 vols. (Edinburgh, Black.)

Dr. Henry Lonsdale, with greater confidence in the present than reverence for the past, at the opening of his first chapter enlarges, in the style of an almost obsolete school of Scotch enthusiasts, on his city's moral, intellectual and physical claims to be extolled as the Athens of the nineteenth century. "The Calton," he observes, reluctantly admitting that the material justifications of the comparison are less perfect than he could wish, "has its lofty Doric columns standing in architectural isolation, and imposing, as seen from afar, like 'Sunium's marbled steep'; the columns, however, can hardly rank with the dilapidated, yet ever noble Parthenon, which, despite Saracen and Venetian bombardments, man's iconoclasm, and a twenty-three centured exposure to 'decay's effacing fingers,' still manifests in its pristine structure the sublime grandeur of Greek Art and the marvellous majesty of the Greek mind." In the same strain, Dr. Lonsdale notices the intermarriages of departed Goodsirs with the families of Forbes, of Culloden ; John Monro, of Milton, father of Dr. Monro, the anatomist ; Dr. Gregory, of Aberdeen, whose son wrote the 'Conspicuum Medicinae Theoretice,' from which he gained the distinguishing appellation of Conspicuum Gregory ; Archibald Alison, the "Man of Taste," whose son became the voluminous historian and Tory partisan ; Prof. William Pulteney, of Edinburgh ; and Dr. Joshua MacKenzie, whose son, Henry, wrote the paltry novel which scarcely justifies his commemoration as

a "Man of Feeling." The exact particulars of these matrimonial alliances are not stated in the biography, but, with no exceptional pomposity, the author remarks of them, "These direct and collateral blood affinities of John Goodsir might constitute a pretty family chapter, in which the philosophic, the medical, and the historic would find large space and mention ; and his being linked with the Monros the most curious of all,—the Monros who established the fame of the Anatomical Chair of the Edinburgh University, and continued to hold it for three generations, and then resigned their place and trust to him (John Goodsir), to uphold, extend and dignify. The genealogical web of prominent Goodsir warp, with its skeins of chivalry and law of the Culloden Forbes, forming an excellent fabric, showed a border of Monro-anatomical cord, fringed with the aesthetic Mackenzie and the medico-classical Gregorius and Alisons." On being told that this passage is a fine specimen of the author's style and taste, readers will be in a position to appreciate Mr. Turner's assurance that the biographical part of the work was assigned to Dr. Henry Lonsdale in consideration of his intimate knowledge of the Goodsirs and his demonstrated "literary skill."

No excellence of literary treatment could have made the story of John Goodsir's honourable life a fairly attractive and entertaining narrative. It would be difficult to imagine a career less suited to biographic purposes than the useful and laborious existence of an anatomical inquirer, whose best days were spent amidst incessant toils in the museum, the lecture-room, the laboratory and the dissecting-room, and whose private friendships were confined to the members of a small scientific coterie. The course of such an actor finds its fittest memorial in the official records of his industry ; and in all that relates to their publication of Prof. Goodsir's lectures and papers on matters pertaining to science, the producers of these volumes have laboured to good purpose, and merit commendation.

Sprung from a family of country doctors, Prof. Goodsir was himself one of those numerous scientific celebrities whom our rural practitioners of medicine and surgery are proud to claim as members of their order. In the later decades of the last century, and first twenty years of the present, few men were better known in the kingdom of Fife than the Professor's grandfather, John Goodsir, of Largo, who, not satisfied with such practice as he could get in a little town and its immediate neighbourhood, used to gather modest fees at distances far from his own door. A tall, gaunt, wiry giant, this medicine-man of a period and region that knew nothing of brougham-equipped or gig-driving doctors rode his rounds on a horse chiefly remarkable for its stoical endurance of the spur, with a pack of drugs and instruments attached to his saddle, and a lamp at his knee. "To obviate the dangers of travelling by night, he carried a lantern, fastened by a strap above his knee. The bull's-eye of the doctor's lantern was often signalled, in moonless nights, heralding the comforting assurance of an obstetric deliverance. His regularity in his rounds vied with the carrier of His Majesty's mails ; and the saddle-bags of the one and surgical instruments of the other were similarly horsed, so that the Laird of Largo, scanning the roads, used to say, 'It's either the doctor or the post that's coming.'" A doctor in large practice, this worthy man, representing divinity as well as physic, was also a popular preacher in high repute with the many pious mortals, who maintained that his potions and prayers helped one another when administered simultaneously. "His piety

in time became as noted and demonstrative as his physic ; for, after leaving 'the Established Church,' and having had experience of the 'Independents,' he joined the 'Baptists' at Largo, and occupied their pulpit for twenty years ; the Christian community looked upon him as 'a physician by profession and a pastor by principle.' His success in both directions led Fife folk to say that Dr. Goodsir's physic always did good, as it was mixed with prayer." On his death, in 1821, the Edinburgh Baptists wrote to "the church at Largo," bearing grateful testimony to the "savoury and impressive and edifying manner" of the medical pastor's pulpit eloquence. Of this practitioner's eleven children three became surgeons, and one of those three sons, John Goodsir the second, spent his life in professional duty at Anstruther Easter, or Anster, a small shipping port on the south-east coast of Fife, where in due course his son, John Goodsir the third, the subject of this memoir, passed his earlier years, and for a brief time acted as his father's professional assistant. It was not, however, at Anster that the Professor acquired the rudiments of medical knowledge ; for on leaving St. Andrews, where he gained the higher part of his preliminary education, he was apprenticed to Mr. Nasmyth, an Edinburgh dentist, in whose service he experienced divers troubles, of which the biographer observes, "Dentistry and domestic details stood between him and life's pleasurable enjoyment, the one a constant gum-boil that no tincture of myrrh could palliate, the other a halfpenny arithmetic beyond the aid of a ready-reckoner. Soaring above the mechanical agencies of a specialty like dentistry, his scientific aim became too impetuous to be restrained by any bonds ; so Mr. Nasmyth very kindly cancelled his indentures before the expiry of the legal term." But before the young apprentice's aim had taken to soaring in this impetuous and ungovernable manner, he was called upon to draw a tooth for the great Daniel O'Connell. "When Goodsir's forceps had relieved him of his posterior molar, the 'great Dan' had his joke at the loss of a wisdom-tooth and the 'repeal' of their union." It does not appear that through any antagonism to the doctrines of the Repeal party the youthful operator was tempted to break the agitator's jaw.

Having gained his licentiate's degree at the Edinburgh College of Surgeons in 1835, whilst still in his twenty-second year, John Goodsir returned to Anster, and spent the next four years of his life in the labours of country practice and scientific study ; after which period of uncongenial experience in his small native town, he migrated to Edinburgh, and established himself at 21, Lothian Street, in the rooms which were for several years the home of Edward Forbes, George E. Day, and the three brothers Goodsir, and a place of familiar resort for the choicest of their comrades. For awhile the friends were little known to fame, and made no rapid advances to social success ; but what they lacked in repute they made up by ambition, and whatever discomforts came to them from narrow means were of small moment to young men in possession of good health and spirits and animated by devotion to lofty pursuits. In the April of 1841, John Goodsir obtained the curatorship of the Museum of the Edinburgh College of Surgeons, which post, together with its net salary of 120*l.* per annum, he held till the May of 1843, when he exchanged it for the post of curator to the University, with a clear annual income of 150*l.* ; on gaining which preferable appointment he had the satisfaction of seeing his brother Harry succeed him in the service of the College of Surgeons, who, when Harry Goodsir quitted Edinburgh to take part

in the ill-fated Franklin Polar Expedition, elected Archie Goodsir to the vacant curatorship. Thus each of the three brothers Goodsir was in turn the Surgeons' curator. In the spring of 1846, on Dr. Monroe's retirement from the anatomical chair of the University, John Goodsir ascended to the office, which he filled with zeal and ability up to the time of his death; and in the following year, moving from his old quarters in Lothian Street, he took possession of a house in St. George's Square, with a view to private practice, which project, however, he relinquished, on failing, in 1848, to obtain the post of assistant-surgeon to the Royal Infirmary, the most desirable avenue to private practice. Goodsir relinquished his design of seeking the support of patients; and migrating from St. George's Square to Charles Street, in the New Town, he henceforth devoted all his energies to the prosecution of physiological inquiry and the discharge of his official duties to his numerously attended classes. The industry of the man was excessive, for it prematurely exhausted the powers of a vigorous constitution and deprived him of social enjoyments, from which he might have drawn no less profit than diversion. "To avoid visitors he went to bed at 8:30 p.m., and rose before 5 a.m.; in this way he got five hours' work done before Edinburgh had breakfasted. He lived in rigid simplicity, and did nearly everything for himself; the sofa of the day became his bed of the night, so that he slept amidst his papers and special preparations, and could dress or turn to work at any time without fear of intruding domestics." Indeed, it is scarcely a figure of speech to say that he lived with the scalpel or the pen in his hand, and in the unbroken contemplation of the natural phenomena from which he derived his theories of organic structure. With the anatomist's enthusiasm and peculiar mode of regarding all objects of which his science takes cognizance, he surrounded himself with animals that he caressed during life, whilst he looked forward longingly to the time when he should be at liberty to examine their dead tissues. "He had studied the horse as carefully as any veterinary surgeon, and rejoiced in a fine animal, such as the Arabian he got from the Duke of Hamilton and petted for years. Speaking of horses one day to Mr. Turner, he said, 'I love the horse; I love the horse,' laying great stress on the word *love*; and then added without a pause, 'I have dissected him twice.'

Now was he less assiduous and affectionate in paying anatomical respect to creatures of his own species. Knowing every fibre of the human body no less exactly than a perfect classic scholar knows the rudimentary rules of grammar, he would divert his mind in periods of comparative leisure by dissecting a human subject, just as an old whist-player will find amusement in shuffling the cards whilst waiting for companions to make a table. "As lately as the autumn of 1858 he dissected a fine muscular subject, and took casts of the different layers," with respect to which noble specimen of muscular development Dr. Lonsdale observes in a note, "This subject, the body of an Edinburgh carter of intensely whisky habits, who, in a drunken state, fell from his cart and died on the spot, remained free from decomposition during thirty days of a hot August. Goodsir was much struck with the fact, considering the mode of death of the person. Had the whisky taken during life proved an antiseptic *post mortem*? The case is interesting in connexion with the detection of free alcohol in the brain of drunks by Dr. John Percy." But notwithstanding his zeal in acquiring and imparting knowledge, Prof. Goodsir

did not excel in the lecture-room, where he would have been a more attractive and luminous teacher had he possessed an average share of rhetorical lucidity and persuasiveness. The language of his addresses was often monotonous and cumbrous, and the manner of their delivery did not tend to make his hearers unmindful of the personal uncouthness of the tall, ungainly, ill-dressed lecturer, whose high position amongst the oral instructors of his university was in no degree due to style. Of the originality, breadth, and soundness of these scientific expositions abundant evidence is furnished in these volumes, of which the editor observes, "The papers are arranged, not in chronological order, but according to their subject-matter. In the first volume will be found a number of lectures on anthropological and psychological questions, none of which have previously been published; and several memoirs on descriptive comparative anatomy, of which the essays on Tethes and on a New Mollusc have not previously appeared in print. Two papers, written conjointly with the late Prof. Edward Forbes, and a brief appendix, containing some detached observations selected from his note-books, close this volume. The second volume contains memoirs on development and morphology, together with a number of papers on anatomy, physiology, and pathology. Of the papers in this volume, most of those on the mechanism of the joints are new." John Goodsir died March 6, 1867, "in the same cottage (South Cottage, Wardie) that witnessed the last hours of his friend Edward Forbes (Nov. 1854); and the anatomist's grave in Dean Cemetery, Edinburgh, adjoins the grave to which the naturalist's body was consigned fourteen years since.

Mission Life; or, the Emigrant and the Heathen.
Edited by the Rev. J. J. Halcombe, M.A.
(Macintosh.)

This is a second series of a work which contains more about missionary bishops, a demand for more of them, more about human sacrifices, illustrated by a full-page engraving of the mode of sacrificing a man in Orissa, together with accurate details of his stupefaction with toddy, his ornamentation with garlands, and the diabolical dancing, feasting and invocations at his sacrifice. This is followed by a woodcut of "Rescued Meriah Victims," who certainly look scared enough, though they know that now they will not be sacrificed.

Whilst wandering last summer in one of the most beautiful of the valleys of Piedmont, and while enraptured with the magnificence of the mountain scenery and the wonderful verdure of the valley, we suddenly received a severe shock on turning to enter a little church and on seeing a wire case near the door with a dozen or two of skulls therein. But this is not uncommon in such valleys; what was uncommon, however, was the appearance of three skulls on a shelf apart, the occupants of which were covered by three dark rusty priests' caps! The effect upon us cannot be adequately described; it was clear that these three skulls had once belonged to priests or perhaps dignitaries of the neighbouring churches; and, lo! the end of all their sacerdotal pomp was to grin horribly a ghastly smile upon poor wayfarers! Did they ever dream of this issue? Did they ever promote their own humility by an anticipation of it? Did they look through clouds of incense to this ultimate ossuary? In like manner might an appeal be made to the highest feelings of all missionary bishops,—a highway ossuary, a tree-stump, a stake, or a barbarian butler's pantry in one of the Fiji islands, may be the last resting-place

of one whose mitred head once held a store of patristic learning, and reposed upon velvet cushions or eider-down pillows.

It would appear from the following extract that our bishops themselves evince a murderous inclination in heathen countries, preferring cold missionary to any other dainty:—

"One evening my life was for a few moments in jeopardy. We had made our camp on the edge of a fine prairie, near a stream of water, which was almost hidden by the thick shrubs that lined its banks. After putting my tent to rights, I started to have good wash while supper was preparing. The Bishop had preceded me and was in the water, when I came upon him unawares, and, without his having perceived me, I beat a retreat through the thick bush, and struck the stream about fifty yards lower down. I was quickly in the water splashing about. In a few minutes I heard the Bishop calling loudly to the men at the camp fire, 'King, where's the gun? Load it; make haste;' and then I could hear King working away and ramming down his charge of buckshot and old nails. An idea occurred to me, and I thought it well to call out to the Bishop, who was hidden by a bend in the stream, 'What do you see?' 'Oh, is that you? I thought you were a bear!' was the assuring answer. It was well I spoke in time, or there might have been cold Missionary for supper. I fancy my excellent diocesan rather enjoyed the joke afterwards, though I doubted if it would popularise the Mission in England were it to be known that the clergy were apt to be bagged by their Bishop at game."

Leaving missionary bishops to their fate and their fancies, let us look at the intellectual food provided for our children at home, in teaching the young idea how to become missionary. In the latter portion of this volume we come upon several tracts entitled 'Little Workers and Great Work,' edited by Mr. Alfred Gatty; and we request the attention of Christian parents to the annexed specimens of their style and object. In the first, Mrs. Alfred Gatty advocates Christian missionary tea-parties in these words:—

"It cannot be necessary to explain to children why tea parties are good for them, surely! Of course they are, because the tea is good and the cake is good, and the games afterwards are good. In short, everything is *sure* to be good at a tea party, there is so much to enjoy and laugh at always. And when the rector, and curate, and squire make their speeches, it is such fun to clap them and stamp, till the little hands are almost sore, and the feet quite tired. 'One more round, and a cheer,' cries the schoolmaster, 'for the vicar.' ('Hooray' from every voice.) Of course he is the best speaker of all; 'only he *will* bring in about wishing we would all come on a Sunday to school as regularly as we do to a tea party on any day in the week,' mumbles the truant discontent in the corner. Yes, a tea party is certainly a very good thing for children, indeed."

In the next, Mr. Gatty wishes to enlist little recruits for the "Children Mission Army," and quotes from an American clergyman's speech to a large assembly of children the following choice eloquence:—

"I hope you will not consider me vain if I tell you a little something about my own Sunday-school children, away off in the coal regions of Pennsylvania. I have been trying to have them learn how much better it is to give their own money; and it was during Lent, especially, that they showed how thoroughly they had understood and appreciated what I had said. They would do without sugar, coffee, dessert, illustrated newspapers, going to places of amusement; they would sew carpet rags, mind the babies, run errands, wash dishes; gather together all the iron, empty bottles, old rags, and newspapers they could get (so that sometimes their fathers and mothers wouldn't have a rag to bind up a wound, or get a chance to read the daily news), and go and sell them: they would do anything whereby they could obtain money to take to the Sunday-school. Speaking of selling old bottles, reminds me of a little incident which I

think I must tell you, as illustrating *how* you can do what I have been urging. A little girl (who, of course, is a Colour-bearer in the Army) found out that one of the druggists in our town would buy empty Citrate of Magnesia bottles for ten cents each. One day she came running into her mother's house, crying out, 'Mamma! mamma!' 'What is it, Joe?' said her mother. 'Ma, mayn't I take a bottle of Citrate of Magnesia?' 'Take what?' asked Mrs. L.—'A bottle of Citrate.' 'Why, are you sick, Joe?' 'No, ma'am.' 'Then why do you want to take a bottle of Citrate?' 'Why said Joe, 'so that I can get the empty bottle to sell for ten cents for Sunday-school.' Actually, she was willing to take a whole bottle of medicine so that he could have ten cents more to carry to school.'

Is this pernicious stuff circulated in tracts by thousands amongst Christian families? Do pious parents know what pious ladies set before their children under the sanction of high names? Do they really wish their children to form a mission army on the principle of petty depredation? Are they to filch our very rags and newspapers and bottles and everything that the receivers of deported goods will buy, in order to convert the heathen and make Pagans honest? In the report of the meeting at which these things were said, portions of the speeches of three bishops are added, and not one of the three bishops repudiated the bottle-booty scheme. The more we look into this affair the more confounded are we at the details. It seems that there are now "thirty-five thousand members of the army" of filial freebooters, or "the Children's Missionary Army" at New York; and that the Rev. Leighton Coleman, the narrator above alluded to, presided at what he called the "first review" of this army. So many sacred terms are interwoven with the account of what then transpired that we can make no further extracts; nor are they necessary. All right-minded parents will be glad to escape the subject, though it is well to carefully scrutinize Missionary tracts before giving them to "little workers." What perplexes us beyond measure is that these details should come before the public at the end of a volume edited by the "Editorial Secretary to the Society for Promoting Christian Knowledge."

Life in the Argentine Republic in the Days of the Tyrants; or, Civilization and Barbarism. From the Spanish of Domingo F. Sarmiento, LL.D. With a Biographical Sketch of the Author. By Mrs. Horace Mann. (Low & Co.)

WHEN this book was written and published its author was an exile in Chili. Rosas was then Dictator at Buenos Ayres, and the book was rigorously proscribed. Since this translation has appeared, Señor Sarmiento has accepted the Presidency of the Argentine Republic, and we may hope that civilization has finally prevailed over barbarism. The enlightened tone which marks every page of this book contrasts most forcibly with the lawlessness existing under the tyrants. On the one hand, we have a man whose views on education and government are more advanced than those of some English politicians,—who introduced the common-school system into Chili and the Argentine Republic— who has toiled, written, travelled, negotiated, with the view of spreading popular instruction, and of making his countrymen fit for the work of independent citizens. On the other, we have savages, such as Facundo Quiroga, who give 200 lashes to a woman for speaking a word that is displeasing, who kick out the brains of those who offend them, who play with their victims as a cat plays with a mouse, and then either torture or kill them for the mere pleasure of making them suffer. To rulers of this stamp succeeded Rosas, who was cruel from calculation,

not from passion. But though Mrs. Horace Mann says that this book was written in order to make the policy of Rosas known in Chili, we have in it scarcely any details of the government which followed that of Quiroga. If we may apply such a word to such a being, Quiroga is the hero of the present work. His death, which is attributed to Rosas, ends the last chapter but one. The only remaining chapter gives us a sketch of the drunken monk Aldao, who was much more akin to Quiroga than to Rosas.

It is necessary to read the historical details of the life of Quiroga in order to appreciate Señor Sarmiento's own position. We see what is the kind of government to which the people of the Argentine Republic have been accustomed; but we cannot promise our readers much enjoyment from this part of their task. Anything more loathsome in its brutality than the system exercised by Quiroga can hardly be conceived. We have mentioned one or two details already. The others are quite on a level with them. If people want to read of massacres in cold blood, of insults and outrages of the foulest kind offered alike to men and women, of lust and fury carried to such extremes as would disgrace the infernal regions, they will find too many of Señor Sarmiento's pages devoted to such topics. We rather regret this, for the sake of the book itself and of the author. It cannot have been pleasant for him to collect these details of the slaughterhouse. Even though he was bound to know them all, he might have spared us some of the more atrocious.

We are not so much interested in the history of the Argentine Republic during the earlier years of the century as in the sketches of life and manners, which enable Señor Sarmiento to put forth all the knowledge of a native enlarged by experience of foreign travel. The types of Gaucho character which he describes are especially lifelike. We have the *Rastreador*, or track-finder, the *Baqueano*, or path-finder, the outlaw, the minstrel, the leader of the caravan, the country storekeeper. Men who, when they want to indulge in such a luxury as a tongue, lasso a cow, kill her, take their favourite morsel, and leave the whole body for carrion, are evidently not dependent on any laws either of property or political economy. They wander freely over the wide Pampas, stealing horses in one place and selling them in another—cutting their way through troops of surrounding soldiers, and defying all pursuit. Señor Sarmiento's sketch of the trackfinder must be given more at length:

"The *Rastreador* proper is a grave, circumspect personage, whose declarations are considered conclusive evidence in the inferior courts. Consciousness of the knowledge he possesses, gives him a certain reserved and mysterious dignity. Every one treats him with respect; the poor ran because he fears to offend one who might injure him by a slander or an accusation; and the proprietor because of the possible value of his testimony. A theft has been committed during the night; no one knows anything of it; the victims of it hasten to look for one of the robber's footprints, and on finding it, they cover it with something to keep the wind from disturbing it. They then send for the *Rastreador*, who detects the track and follows it, only occasionally looking at the ground as if his eyes saw in full relief the footsteps invisible to others. He follows the course of the streets, crosses gardens, enters a house, and pointing to a man whom he finds there, says coldly, 'That is he!' The crime is proved, and the criminal seldom denies the charge. In his estimation, even more than in that of the judge, the *Rastreador*'s deposition is a positive demonstration; it would be ridiculous and absurd to dispute it. The culprit accordingly yields to a witness whom he regards as the finger of God pointing him out. I have had some acquaintance

myself with Calibar, who has practised his profession for forty consecutive years in one province. He is now about eighty years old, and of venerable and dignified appearance, though bowed down by age. When his fabulous reputation is mentioned to him, he replies, 'I am good for nothing now; there are the boys.' The 'boys,' who have studied under so famous a master, are his sons. The story is that his best horse-trappings were once stolen while he was absent on a journey to Buenos Ayres. His wife covered one of the thief's footprints with a tray. Two months afterwards Calibar returned, looked at the footprint, which by that time had become blurred, and could not have been made out by other eyes, after which he spoke no more of the circumstance. A year and a half later, Calibar might have been seen walking through a street in the outskirts of the town with his eyes on the ground. He turned into a house, where he found his trappings, by that time blackened by use and nearly worn out. He had come upon the trail of the thief nearly two years after the robbery. In 1830, a criminal under sentence of death having escaped from prison, Calibar was employed to search for him. The unhappy man, aware that he would be tracked, had taken all the precautions suggested to him by the image of the scaffold, but they were taken in vain. Perhaps they only assured his destruction; for as Calibar's reputation was hazarded, his jealous self-esteem made him ardent in accomplishing a task which would demonstrate the wonderful sharpness of his sight, though it insured the destruction of another man. The fugitive had left as few traces as the nature of the ground would permit; he had crossed whole squares on tiptoe; afterwards he had leaped upon low walls; he had turned back after crossing one place; but Calibar followed without losing the trail. If he missed the way for a moment, he found it again, exclaiming, 'Where are you?' Finally, the trail entered a water-course in the suburbs, in which the fugitive had sought to elude the *Rastreador*. In vain! Calibar went along the bank without uneasiness or hesitation. At last he stops, examines some plants, and says, 'He came out here; there are no footprints, but these drops of water on the herbage are the sign!' On coming to a vineyard, Calibar reconnoitred the mud walls around it, and said, 'He is in there.' The party of soldiers looked till they were tired, and came back to report the failure of the search. 'He has not come out,' was the only answer of the *Rastreador*, who would not even take the trouble to make a second investigation. In fact, he had not come out, but he was taken and executed the next day. In 1831, some political prisoners were planning an escape; all was ready, and outside help had been secured. On the point of making the attempt, 'What shall be done about Calibar?' said one. 'To be sure, Calibar!' said the others, in dismay. Their relations prevailed upon Calibar to be ill for four full days after the escape, which was thus without difficulty effected."

As the *Rastreador* studies footmarks, so the *Baqueano* studies paths, and the outlaw studies horses. Each of them, according to Señor Sarmiento, has an equal mastery of his especial province. The *Baqueano* "finds a little path crossing the road which he is following; he knows to what distant watering-place it leads. If he finds a thousand such paths, some of them even a hundred leagues apart, he is acquainted with each, and knows whence it comes and whither it goes." Not only this, but his knowledge extends to every inch of 20,000 square leagues of plain, wood and mountain. The outlaw, too, knows every horse upon the Pampas; and when asked to sell one of an unusual colour, with some particular mark on it, or differing from most other horses in shape or quality, he reflects for a little and then says,—"There is no such horse alive." According to Señor Sarmiento, "in that moment his memory has traversed a thousand estates upon the pampas; has seen and examined every horse in the province, with its marks, colour, and special traits, and he has convinced him-

self that not one of them has a star on its shoulder; some have one on their foreheads, others have white spots on their haunches." Similar marvels are told us of others among the countrymen and present subjects of Señor Sarmiento. A President who shows such an appreciation of their skill, and who has so closely studied their habits, ought to be popular with them. But Señor Sarmiento is not so desirous of being popular as of being useful. He has a grand field before him, and from what we learn of him from this book we augur well for his future.

Portraits of Celebrated Women. By C. A. Sainte-Beuve. Translated from the French by H. W. Preston. (Low & Co.)

A Memoir of Lady Anna Mackenzie, Countess of Balcarras, and afterwards of Argyll. 1621—1706. By Alexander Lord Lindsay. (Edinburgh, Edmonston & Douglas.)

Studiois Women. Translated from the French of Monseigneur Dupanloup, Bishop of Orleans, by R. M. Phillimore. (Virtue & Co.)

A Woman's Views of Woman's Rights. (Bumpus.)

WOMEN are the topic of most of the talk that goes on in the world. They have not yet arrived at the dignity of being persons; "friends, lovers and countrymen," enemies and admirers, alike treat them as objects to be desired, like riches, lands, or dignities. They are talked at, lectured on, treated as curiosities of psychology; their qualities are demonstrated in proverbs and poetry. They are explained and defined; and their limitations settled for them. But all agree in declaring that there remains, after all is said, an inscrutable element which cannot be understood,—a mystery of contradiction and incongruity, for which no law can be discovered,—an unknown quality, which makes women dangerous to themselves and generally fatal to men. The most sagacious of Catholic directors have owned themselves baffled by this irreducible element, which they impute to the Devil—that compendious explanation of all that goes wrong in the world! There is a curious story in the Apocrypha of three young guardsmen of Darius who hold a contest of wit, in the presence of the king, and before an august assemblage of princes and nobles, as to "what is the strongest thing in the world." One declares for wine; another for the kingly power; but the one who maintains that women are the strongest power in the world gains the victory by acclamation. He maintains his thesis by declaring that a woman induces a man "to take his sword and to go his way to rob, to steal, to face a lion, to go out into the darkness" and "when he hath stolen and spoiled and robbed, he bringeth it to his love." He adds, by way of climax, "Yea, many there be that have run out of their wits for women, and many also have perished and sinned for women!" So it is to the present day. Women are considered dangerous, incomprehensible beings; snares and temptations, to be feared, desired, pursued or avoided, according as men are wise or foolish; and, though every man would probably name exceptions, women in general are neither considered nor spoken of as rational human beings, possessing, in an equal degree with men, "the heritage of themselves"; they still are, as they always have been, more or less the "property" of men, along with riches, houses, horses, and ancestral estates. The one privilege the coming woman will desire for her sex is, to be let alone—to be treated not as exceptional phenomena, "things not generally known," but as natural creatures, who

have the right to lead their own lives and make the best of them.

All the works at the head of this article treat of women; and though the mode in which men show their devotion may have changed since the days of Darius, the nature of it has not much improved: the condition of women has not emerged out of favouritism into justice.

The 'Portraits of Celebrated Women' by M. Ste-Beuve, are exquisite studies of choice and remarkable specimens of womanhood. M. Ste-Beuve is an ardent admirer of women; he paints them with delicacy and sympathy; but he nevertheless regards them as highly curious things, whose manifestations are to be studied like those of creatures in an aquarium. These brilliant and charming French-women are all creatures of society; the idea conveyed of them is graceful and indefinite, the reader is not allowed to approach too closely; beautiful things are said of their books, eloquent praise of themselves: but they are all seen through a veil; the true story, the secret key to their lives is not given.

M. Ste-Beuve's book is a most depressing one. All the women mentioned are unhappy; all seem to beat themselves against a cage; all seem to be suffering under some hidden sorrow, which adds grace to their beauty and melody to their eloquence. Most of the women mentioned were authors, whose books were not the expression of healthy labour, but the wailing utterance of the unrest, the profound discontent, the sense of the vanity of all things which consumed them. It is impossible to read this work without deep pity for the poor passionate unsatisfied hearts, for so much love and beauty and intellect thrown broadcast on the world only to find no object capable of receiving such precious gifts. The sketch of Madame de Krudener is exquisite; the really religious enthusiasm, and the vanity, which, though sublimated and disguised, did not the less pervade it, is discriminated with masterly skill; the vague, vaporous, shifting forms of her religious manifestations are caught with wonderful subtlety. Madame de Krudener existed in a state of religious intoxication. Beautiful in person, strangely eloquent and mystical in discourse, she looked and talked like an angel, but could not be depended upon for two moments together. She might have interceded with the Emperor Alexander for Labédoëre: but she never made the attempt. The portrait of Madame Roland is faint, and not to be compared with the one given by Mr. Carlyle in his 'French Revolution.' The thing that strikes a stranger on reading these portraits is the absence of all idea of work. All the heroines exist in an atmosphere of fiction, the want of something to do seems the evil that lies at the root of their life. It is to be regretted that in the translation all the grace and subtlety of M. Ste-Beuve's style have disappeared; the translator has done all that is possible to make the work dull.

To turn from these 'Celebrated Women,' to the Scotch heroine Lady Anna Mackenzie, is to change the climate entirely. Lady Anna Mackenzie, Countess of Balcarras, had sorrows and troubles enough to "weigh a royal merchant down," yet her story leaves neither melancholy nor depression upon the reader. She lived in the period of the Wars of the Commonwealth. She and her first husband, Alexander Lyndsay, Earl of Balcarras, went into exile for the royal cause, and suffered much. When her husband died she was left a young widow with several children and a slender fortune; but she had Scotch thrift and a genius for finance which would have done credit to a Chancellor of the Exchequer. By dint of self-denial, care and skill, she built up the for-

tunes of her family. Her second husband Argyll (the Argyll of Mr. Ward's picture) was mixed up in the religious troubles of the Covenanters, and for qualifying the test oath imposed after the murder of Archbishop Sharpe he was condemned to death and forfeiture for treason. He escaped from prison through the ingenuity of one of his step-daughters (who narrowly missed a public whipping for her exploit); but in little more than three years afterwards he joined in Monmouth's rebellion, was taken prisoner, and executed, not for the new, but for the old offence. The Countess, reduced to great poverty, struggled bravely on until the Revolution, and then her sorrows were complicated by having her children engaged on opposite sides in the contest. The reader must go to the book to learn how she eventually surmounted her troubles, and how she restored the fortunes of the house of Argyll as she had done those of Balcarras, and how she lived twenty years after the settlement of the kingdom, dying only in 1706–7, happy and revered by all; celebrated by Richard Baxter as the "honour of her sex and nation," and by the poet Cowley as being something "celestial." The pious "fortitude and patient cheer" with which Lady Anna Mackenzie accepted all her troubles and lived them down bear no trace of the morbid unhappiness and self-tormenting sensibility so painful in the brilliant Frenchwoman. Lord Lyndsay is a courtly biographer; he has scant sympathy with the Covenanters; he speaks of their persecution by the King and Privy Council with mild indifference; alludes to the "well-known humanity" of James the Second, and exerts himself to make Lauderdale seem a humane, tolerant, and misunderstood man.

'Studiois Women,' by M. Dupanloup, Bishop of Orleans, is an admirable and eloquent translation of one of the best books ever written about women. The tone is noble and generous, the substance wise. The work gives a curious insight into the state of education in France amongst women, which seems to be somewhat more meagre and unsatisfactory than with us. The Bishop reproaches women with hindering men from all useful or honourable employment. He says a soldier or a sailor must remain a bachelor, or else marry a dowerless girl. Otherwise, as soon as there is a question of marriage, the first thing required of a young man is to give up his profession, for every girl having enough to live upon insists upon her husband *doing nothing*. This, senseless prejudice is so much an accepted fact, that even rational mothers hesitate to advise their sons to adopt professions, which will render matrimony difficult of attainment, or, if attained, will oblige them to give up a future full of promise. The Bishop, who ought to know, represents it as the ordinary course of married life for a wife at first to insist upon her husband entering along with her into a whirl of dissipation, which does not leave him a moment's respite, until he shakes off the yoke and takes refuge in his club. She no longer, like the woman of the age of Darius, induces her lover to take a sword and go out to rob and to steal and to bring her the plunder, but she kills the honour of his life instead.

The Bishop's estimate of women is tender and noble; his ideas of education for them are liberal and enlarged. He entertains no hope of men becoming wiser or better until women exact wisdom and nobleness from them. Thus we see that, in France at least, the "whirligig of time" has brought its own revenges. Men have wished to keep women ignorant that they might be more amusing and easier to manage, and now women exact that men

shall be idle and attend to nothing but waiting upon them. The Bishop's book applies more to France than to England, where the cry has gone out for more education for women. The higher education of women will make a greater change in the habits of society than is foreseen. If women are resolved to go in for thorough education like men, they must give up the triumphs of vanity; and instead of "coming out" and being belles and beauties at seventeen, living in the excitement of balls, parties, plays and pic-nics, they will be, in the old nursery phrase, "minding their books." Love, marriage, and even flirtations, must be postponed: hard work and hard study must be the first consideration. Whether women will be sufficiently "strong-minded" to incur this cost remains to be seen.

The plaintive little pamphlet, called 'A Woman's View of Woman's Rights,' is so submissive to the divine right of men's supremacy that no one can gainsay her timid inquiry, whether laws cannot be made "to protect the poor woman from the hate and violence of the man who has married her," and whether a woman's earnings might not be protected by law from the husband, who, having spent all he has, returns home to seize his wife's earnings, —with blows and violence if not yielded. If women do not obtain the franchise, they may, and we hope will, obtain the reform of the legal wrongs which now exist.

OUR LIBRARY TABLE.

Memoirs of Leopold the First, King of the Belgians. From Unpublished Documents. By Theodore Juste. Authorized Translation, by Robert Black. 2 vols. (Low & Co.)

Of the first part of the original work by M. Juste, we have already spoken. This translation of the complete memoirs, by Mr. Black, is executed, so far as a comparison of various corresponding passages in the two texts enables us to judge, with correctness, yet not without a graceful ease. This end is not often attained in translations so nearly verbal as this is: the book itself deserves to become popular in England. The subject is of interest, and the story is narrated without excess of either enthusiasm or depreciation. As a public man there can be but one verdict with regard to Leopold, and that must be favourable. His private life in Belgium found excuses which would not be made for it here. The volumes have the once familiar illustration of Prince Leopold and the Princess Charlotte, at the play. The likenesses are good, and the costume not ridiculous, though it be now half a century old. The Princess gently touches her husband on the arm as if she were asking him to rise and go. The sapient managers had provided 'Tom Thumb' for the afterpiece. The old-fashioned vulgarity and the caricature of royalty so disgusted the Princess that she and her husband quietly withdrew from the theatre.

Essays on Italy and Ireland, and the United States of America. By J. W. Probyn. (Trübner & Co.) With one exception these essays are reprinted from the *Westminster Review*, and they preserve faithfully enough the characteristics of that periodical. They are liberal in their tone, but not free in their manner; their author has studied his subjects, but not mastered them; he carries conviction, but we do not care to trace the steps by which he arrives at his judgment. The first papers, which are on the state of North Italy before and after 1859, have some personal value. Mr. Probyn seems to have known Milan and Venice well at the time when their approaching liberation made them alternately hopeful and desperate. He proves, in the clearest way, that the Austrian incubus was gradually reducing Venice to absolute beggary. The figures which show the steady decline of trade and commerce are a sufficient answer to those who looked upon Austrian rule as a mere sentimental grievance. But the phrase reminds us that it is not in Italy alone that such grievances are to be found.

Mr. Probyn grapples also with Ireland, comparing the English Church there to the Temporal Power. In this matter he shows the same sympathies with the Irish as before with the Italians, and he makes out an almost equally good case for both. It is a pity he cannot put the case in a more pleasing form.

The Megha Dūta: or, Cloud Messenger. By Kālidāsa. Translated into English Prose by Col. H. A. Ouvry, C.B. (Williams & Norgate.)

The beautiful translation of the 'Cloud Messenger,' published long ago by the late Prof. Wilson, was, as he says himself, "the first attempt made by him to interest European readers in the result of his Sanskrit studies." It was "a juvenile work," and as such could not be expected to be free from mistakes. But read simply as an English poem, conveying the general sense of the Sanskrit, it is worthy of all praise, and it is surprising that it has not become more popular. We wish Col. Ouvry had not been silent as to its merits while pointing out its defects. Nor can we quite assent to the remark, that "such an accomplished Sanskrit scholar as Wilson failed in ascertaining the meaning of the Sanskrit text." Prof. Wilson was at the commencement of his studies when he translated the 'Megha Dūta,' and when his judgment was more matured he, no doubt, thoroughly understood every word of the original, though he may not have thought it worth while to correct every fault of the first edition in the second, published in 1843. Col. Ouvry has done good service in supplying a literal prose translation of Kālidāsa's charming poem. It certainly gives the sense of the original far more closely than does the poetic version of Wilson, and would assist a student, which the older translation does not pretend to do. On the other hand, it is wanting in grace. In some places the Sanskrit words are needlessly introduced, as, for instance, *dukila*, for which "fine raiment" might very well stand.

The Doctor's Ward: a Tale for Girls. By the Author of 'The Four Sisters,' &c. (Routledge & Sons.)

WHEN a young and good-looking doctor adopts a very pretty orphan, what else can he do but fall in love with her! We are not surprised at Dr. Raymond's final display of such a passion for Phillis Agnew: our only wonder is that it takes him 370 pages to develop it properly. It comes out rather suddenly at the end. The Doctor is, no doubt, a proficient in mastering his feelings, and does not show them before the time, though there was no need for the author to act as his accomplice. The character of Phillis herself is more striking, and is worked out with care as well as skill. But the whole story is too long; there are too many accessories, and some of the scenes have not the faintest bearing on the main interest.

Cassell's Representative Biographies.—The Life of John Bright, M.P. By John M'Gilchrist. (Cassell, Petter & Galpin.)

THAT the writer who only the other day extolled Mr. Disraeli as a politician of the highest order would give the world a satisfactory or in any degree serviceable memoir of the President of the Board of Trade, was not to be expected; but we were not prepared to receive from his pen so meagre and inadequate a biography as this sketch of the minister who has exercised so wide an influence on the political life of the present generation of Englishmen. The performance is simply contemptible. The statement of Mr. Bright's services to the cause of Free Trade is superficial and incomplete; and it makes no mention whatever of the remarkable series of speeches in behalf of Parliamentary Reform, in which the Member for Birmingham, to the consternation of timid politicians and the angry ridicule of the Conservative constituencies, made those proposals for an enlargement of the franchise, which Lord Derby's administration eventually adopted as a prudent and desirable settlement of popular claims. The only passage of the memoir that repays the trouble of perusal is a paragraph which has reference to Mr. Bright's personal appearance and oratorical style in the earlier days of the Anti-Corn-Law agitation. "Two or three years ere this oc-

curred," says Mr. M'Gilchrist, "while Bright as yet had hardly uttered a word beyond his native town and its close neighbourhood, an intelligent auditor heard him address a village meeting. The subject was the Corn-Laws, and the impression he made was produced from memory at a later date. 'He was dressed in black, and his coat was of that peculiar cut considered by the worthy disciples of George Fox as a standing protest against the fashions of the world. The lecturer was young, square-built, and muscular, with a broad face and forehead, with a fresh complexion, with 'mild blue eyes,' like those of the late Russian Nicholas, but, nevertheless, with a general expression quite sufficiently decided and severe. As an orator, the man did not shine. His voice was good, though somewhat harsh; his manner was awkward, as is the custom of the country; and the sentences came out of his mouth loose, naked, and ill-formed. He was not master of the situation, yet he wanted not confidence, nor matter, nor words. Practice, it was clear, was all that he required. The orator felt this himself. He told his audience that he was learning to speak upon the question, and that he would succeed in time.'" The worst quality of this reminiscence is its suspicious resemblance to familiar anecdotes of the early oratorical difficulties of Sheridan, Peel, Mr. Disraeli, and other great parliamentary debaters. Here and there, the biographer speaks in flattering terms of the minister against whom he insinuates a charge of intentionally misrepresenting the words of an opponent.

We have on our table *The Kingdom of God; or, What is the Gospel*, by Henry Dunn (Simpkin),—*The Truth and the Church: Essays by the Rev. W. A. O'Connor, B.A. (Simpkin & Marshall).*—*Village Sermons on the Baptismal Service*, by the Rev. John Keble (Parker).—*Essays on English Writers*, by the Author of 'The Gentle Life' (Low).—*Pleasant Paths for Little Feet*, by the Rev. Joseph A. Collier (Nisbet).—*The Penny Post*, Vol. XVIII., January to December, 1868 (Parker).—*The Naturalist's Note-Book for 1868*, a Monthly Record of Anecdotes, Theories, and Facts, relating to Natural Science, together with Notices of New Books, &c. (Reeves & Turner).—New Editions of *Town and Country Sermons*, by Charles Kingsley, M.A. (Macmillan).—*Prayers for Married Persons, from Various Sources, chiefly from the Ancient Liturgies*, selected and edited, by Charles Ward, A.M. (Parker).—*A Noble Life*, by the Author of 'John Halifax, Gentleman' (Hurst & Blackett).—*Fire-side Chats with the Youngsters*, by Old Merry (Hodder & Stoughton).—*The Public General Statutes*, Consolidating the Criminal Law of England and Ireland relative to Accessories and Abettors, Coinage Offences, Forgery, Larceny, Malicious Injuries to Property, and Offences against the Person, with the Amending Enactments, complete to the close of Session 1868, and Copious Index, edited by James Bigg (Waterlow).—*The Climatic Treatment of Consumption and Chronic Lung Diseases*, by John C. Thorowgood, M.D. (Lewes). Also the following Pamphlets:—*Our Debts to Caesar and to God*: a Sermon preached before the University of Oxford on Advent Sunday, Nov. 29, 1868, by Edward Hawkins, D.D. (Parker).—*The United Kingdom and the Disunited Church* (Longmans).—*Leaves from My Writing Desk*, being Tracts on the Question, What do we Know? by an Old Student (Whitfield).—*The Science of Man: a Bird's-Eye View of the Wide and Fertile Field of Anthropology*, by Charles Bray (Longmans).—*Protoplasm: some Information for Prof. Huxley*, by J. A. Smith (Tegg).—*Padre Literature and the Ontologists: a Review*, by the Rev. Charles Meynell, D.D. (Burns & Co.).—*Edinburgh Ladies' Educational Association: Introductory Lectures of the Second Session 1868-9*; I. Course of English Literature: Prof. Masson; II. Course of Experimental Physics: Prof. Tait; III. Course of Experimental Philosophy: Prof. Fraser (Edinburgh, Edmondston & Douglas).—*Report of the Proceedings of the Working-men's Technical Education Committee from the Date of their Appointment, March 14, 1868* (Office of the Working Men's Club and Institute Union).—*On the Home Produce, Imports, and Consumption of Wheat*, by J. B. Lawes and J. H. Gilbert (Long-

mans)—and *Trouville by the Sea*, edited by W. Blanchard Jerrold (Bradbury & Evans).

OUR CHILDREN'S BOOK-STALL.

THE same thing has happened to me, sir, in the way of business, over and over again. As soon as I begin to grumble about a deficiency of supply, there's a sudden change in the affairs of booksellers, and the trade is glutted with the article that seemed to be out of favour with literary producers. Only the other day I told you that there was no proper show of books of adventure for schoolboys; and you had scarcely been ten minutes out of my shop when my counter was piled almost to the ceiling with volumes of the very kind that you were asking for. Mr. F. A. Goulding's *Marooner's Island*; or, Dr. Gordon in Search of his Children, with Illustration (Routledge & Sons), is a clever, briskly-written story that will make many an English boy imagine himself the hero of marvellous incidents in Texas, when he is all the while sitting within a yard of his mamma's drawing-room fire. Mr. William H. G. Kingston, an old and able hand in the department of literature which gives me the better part of my living, has published *The Perils and Adventures of Harry Skipwith, by Sea and Land* (Virtue & Co.), and *Our Fresh and Salt Water Tutors: a Story of That Good Old Time Our School Days at the Cape* (Low & Co.), both of which volumes are above the average of playground narrative. 'Harry Skipwith' is an original narrative of stirring incidents on the deep, and still stranger adventures on the American prairies; and the publishers have embellished the text with thirty-five illustrations. 'Our Fresh and Salt Water Tutors' is an adaptation of an American work, of which the English editor says: "I was so much pleased with the freshness and originality of thought, and the graphic seaside descriptions of my American cousin (who is, however, no sailor), that I gladly undertook to edit his tale," which English boys, I may add, will gladly undertake to read, for, what with its clear type and eight illustrations, it has the looks of a good thing; and having achieved their undertaking, the youngsters will speak favourably of the story to their mates. Is he "Nile" Baker? Of course he is. England has but one Sir Samuel Baker; and a rare story has he told in *Cast Up by the Sea*, with illustrations (Macmillan & Co.), for the gratification of "all boys from eight years old to eighty," and especially for the diversion of the many young gentlemen who, it seems, have found courage to write to Sir Samuel, thanking him for his 'Albert N'yanza' and 'Nile Tributaries of Abyssinia.' The hero of the tale is cast up by the sea in his infancy, distinguishes himself by pluck and generosity in his school-days, and, after undergoing divers strange vicissitudes of fortune on board a British man-of-war and amongst the aborigines of Africa, wins the rewards of virtue whilst he is still on the threshold of early manhood. In strong contrast against Ned's good luck, who eventually discovers his long-lost father, rises to affluence, and marries the girl of his heart, is put the hideous doom of Jim Stevens, sneak, bully and scoundrel, who finally commits suicide in sheer despair on hearing the music of his rival's marriage-bells. No doubt, the story makes some rather daring demands on the reader's credulity; but the tone of the book is healthy, and though its art is by no means faultless, boys will find it overpoweringly interesting. Just to test the book, I put it into the hands of my youngest boy, a clever and fine-spirited lad enough, but more given to mischief than study,—and he neverate a meal with relish till he had finished Ned's marvellous adventures. When *Wild Life under the Equator*, narrated for Young People, by Paul Du Chaillu, with Numerous Engravings, is seen on the book-stalls, with its green-and-gold binding protected from defilement by a fair sur-coat of tinted paper, many a simple person will suppose that the book, so exceptionally honoured and secured from harm, must be especially deserving of attention. No, sir, you misunderstood me, and yet I did my best to state the title distinctly. I said 'Wild Life under the Equator,' and should not have ventured to make any malicious insinuations against the credit-

bility of a writer whose 'Equatorial Africa' was, perhaps, less accurate than marvellous; and 'Wild Life' will be popular with the young people, or may my opinion about a book for children be never taken again by an old customer!—*Beeton's Boy's Annual* is a good pennyworth,—and *The World's Explorers*, edited by Dr. Dulcken (Ward, Lock & Tyler), still better.

Yes, madam, I have some more books in for little girls and young ladies who think themselves something bigger than little: *Little Women; or, Meg, Jo, Beth and Amy*, by Louisa M. Alcott, illustrated by May Alcott (Low & Co.)—a capital tale with a religious purpose; told moreover so delicately and winningly that it almost makes me repent of some sharp things which I spoke to you only a few days since, to the disparagement of serious stories; *Sweet Violet, and other Stories*, by Christina Fraser-Tyler, with Illustrations by M. F. T. (Hatchards)—a volume containing five inoffensive stories, and as many pieces of decidedly feeble verse; *The Vendale Lost Property Office*, with Engravings (Seelye, Jackson & Halliday)—a readable little book, by an author who has more than average power; *Theresa's Journal* (Nisbet & Co.), translated from the French of Madame E. de Pressensé, by Crichton Campbell; and from the same publishers four other volumes of pleasant tone and more than ordinary goodness—*Aunt Mildred's Legacy: a Story for the Young*, by the Author of 'Best Cheer'; *Changes upon Church Bells*, by C. S. H.; *The Captain's Story; or, the Disobedient Son*, adapted from the German by William S. Martin, and edited by the Rev. C. S. Harrington; and *Our School-Days*, the joint product of the translator and the editor of 'The Captain's Story.' As you are an old and good customer, with a little girl whom I should be sorry to bring to disappointment, I won't let you throw away your money on *Lucy Smith, the Music Governess*, by S. E. P. (Hamilton, Adams & Co.), who, in old time, wrote 'Biddy, the Maid of All Work,' and 'Tibby, the Charwoman,' and whose present sanctimonious tale will probably be followed by volumes on 'Bobby, the Buttons,' and 'Frederick, the Footman.' Another uncommendable production is *Margaret, the Pearl of Navarre: a Narrative compiled from Authentic Sources* (Hamilton, Adams & Co.), the writer of which volume tells in very unalluring English what meagre knowledge she has gleaned from no less familiar than authentic sources about the royal author of the 'Heptameron.' For Mr. Austin Raulf's *The Land of Dreams and Fairy Tales*, I can say nothing kinder than that the tales are short, and the dreams less agreeable than he imagined. But *Little Lou's Sayings and Doings* (Nisbet & Co.), by the Author of 'Little Susy's Six Birthdays' and some other bright trifles for children, is as smart and pretty a book for a seven or eight years old urchin or missy as any work on any book-stall in the trade. A delightful little bit of humanity is *Little Lou*; and Mr. Marcus Stone illustrates the volume with eight pictures. And now, madam, you have looked at all my new story-books especially designed or suitable for girls, with the exception of the strongest, and brightest, and best of them all,—*Uncle Peter's Fairy Tale for the Nineteenth Century* (Longmans & Co.), edited by Miss Sewell, whose Preface fails to satisfy me that she is not the author of the volume, about which she says, "The following tale was originally written for the amusement of private friends. Before it could be fitted for more general circulation, certain alterations were required, which the writer of the Preface undertook to make. For those she is responsible, as well as for urging the publication of the tale; but it can scarcely be necessary to add, that the credit of its authorship is not in the slightest degree to be given to her." That's what the lady says; but an old bookseller has read too many such prefatory statements to put implicit credence in editorial assurances, for which the privileges of fictitious art may be pleaded at any moment. But whether Miss Sewell be the author or merely the preparer of the volume, she can have no reason, apart from justice to another person, for wishing that the work should not be attributed to her pen. Surcharged with humour, drollery and admirable feeling, 'Uncle

Peter's Fairy Tale' is a piece of frolicsome and withal thoughtful writing which almost any writer of trifles might be proud of having produced. There's much in it, madam, that your little girl will neither justly appreciate nor barely understand; but it will delight her, and when she is a-bed and asleep it will serve to keep her mamma in good humour with herself and all the world.

Books of educational purpose? Not many new ones, sir. They are not usually published in large numbers at this season of the year. But here are a few things that will prove of service in the schoolroom. *Mary's Every-Day Book of Useful and Miscellaneous Knowledge*, illustrated with Stories and intended for the Use of Children (Longmans & Co.), by Frances E. Burbury,—a lady whose 'Mary's Geography' is favourably known to instructors of children,—is a sound and cleverly constructed manual, the purpose and contents of which are indicated with sufficient clearness by the title. A much more ornamental and ambitious work, manufactured for the mental diversion and advancement of infantile learners, is *The World at Home; or, Pictures and Scenes from Far-Off Lands* (Nelson & Sons), by Mary and Elizabeth Kirby,—a work that one sees at a glance belongs to quite the highest order of children's literature. In the way of comparatively cheap publications for children learning to read short tales, no works of the present season will endure comparison against these four specimens of 'Cassell's Shilling Toy-Books,' *Asleep's Fables, Queer Characters, Cock Sparrow and Robinson Crusoe*. Really, madam, when I look at such productions, bright with comic drawings and gaudy colours, and compare them with the mean and unalluring little books over which I blubbered my way into the rudiments of learning, it is more than I can well do to keep myself from wishing that I could begin life at this present stage in Time's grand march, and take to myself all the advantages that I give my children.

A very poor show of Christmas numbers and annuals, indeed! Last year the Christmas numbers came out in such quantities, as though holiday-makers were expected to do nothing from Christmas Eve to Twelfth Night but laugh over the jokes, and cry over the stories, and ring out the songs of extra numbers and special numbers. Twelve months since, the producers did too much; and now, to set things square, they have done too little. Perhaps Mr. Dickens's announcement that he should issue no Christmas number of *All the Year Round* may have helped to bring about the comparative failure of a crop which for several past years has contributed largely to the intellectual mirth of our December and January holidays. Still the failure is not complete; and the editor of *Once a Week* may honestly boast that his serial has never put forth a stronger extra number than *Once a Year: the Christmas Number of Once a Week* (Bradbury & Evans), to which Mr. Shirley Brooks contributes some rollicking verses, Mr. Mark Lemon a tale and a carol, Lord Lytton a slight and delicately-executed story in dialogue, Dr. Dasent a paper entitled 'Pickings from Poggio,' and Baring-Gould the Jewish Legend of Pope Eleazar. Some of the pictures of this unusually good Christmas number are excellent; for instance, 'Gone Away' might have come from Leech's pencil. That's right, Sir, take two copies, one for yourself and one for your children's playroom. Mr. Edmund Routledge's *First Class; Fare, One Shilling: Routledge's Christmas Annual* (Routledge & Sons), would be thought above the average of holiday literature in the most exuberant season, and in the present dearth of publications of its kind it will most probably meet with even more success than it deserves. You see, Sir, Mr. Routledge has lured into his first-class carriage some of our most popular writers. *Money Lent: Beeton's Christmas Annual* (Ward, Lock & Tyler) contains some comic trifles,—for instance, Sir, these 'Few Clippings from Mavor's Spelling-Book,' by Mr. W. Brunton, that will delight children of all ages. *Cast Ashore on Christmas Eve* (News-agents' Publishing Co.) is just the kind of work that might be expected from an author who thinks that the survivors from a foundered vessel would be likely to amuse themselves by taking turns at story-telling in a lonely tower immediately upon their escape from a raging sea.

But here, Sir, is another good thing for your packet: *Warne's Home Annual: a Collection of Original Stories, Games and Amusements*, edited by Mrs. Valentine (Warne & Co.), containing, amongst other good suggestions, this plan for presenting the horrors of Blue Beard's mysterious closet to a London drawing-room. Here you see Fatima entering the Forbidden Chamber; and here you have the hideous spectacle of the bodiless heads of seven young ladies hung up by their pig-tails to a single cord. You see, Sir, how the effect is produced: the young ladies are standing behind a screen, through which they have put their heads and lovely faces; so that whilst they are visible to the middle of the neck to the assembled spectators, their figures would not be more completely out of sight if they were the veritable victims of any Blue Beard's homicidal ferocity. A shilling is a shilling too little for that suggestion for a sensational interlude at your next Christmas party. Give your young ladies the hint and the picture, and they'll be only too happy to cut off their heads in the manner proposed, to please you. *A Stable for Nightmares: Christmas Number of "Tinsley's Magazine"* (Tinsley Brothers), is very much below the ordinary level of *Tinsley's Magazine*. The first story, 'Devereux's Dream,' bears the signs of a practised, though unartistic, hand; but it possesses no single quality that atones for the sensational coarseness with which its two murders and an imaginary assassination are described in less than thirteen pages. Raw literary aspirants are continually supplying us with poor imitations of the 'Ingoldsby Legends'; but we do not remember ever to have seen a weaker copyist of Barham than the author of 'The Vicarage Ghost.' Of another piece of verse, 'The Weird of Windhams,' the following stanza is a characteristic specimen,—

There is the death-light in the eye,
The death-pulse in the vein;
The conqueror's bays are woven for thee—
Untouched by shot, unharmed by sword,
Beneath next evening's sky
Thou shalt smile to hear the victor cheer,
Yet, soldier, thou must die.

'A Stable for Nightmares'? It should have been called "A Box for Old Screws," as a gentleman said who was in my shop last night, and insisted on buying for his little boy *Peter Parley's Annual for 1869*, the *Christmas and New Year's Present for Young People*, with coloured illustrations (Ben George), although I told him that the only man who ever had any moral right to use old Samuel Goodrich's *nom de plume* had long since passed away.

LIST OF NEW BOOKS.

Alford's Greek Testament, with English Notes, Abridged, 10/6 cl.
 Armstrong's Bell's Sandford, 12mo. 2/6 cl.
 Atkinson's Sheriff Law, 15mo. 12/- cl.
 Bayly's A Commentary on the Family Prayer, or Christian Households, 2/6
 Bayly's A Commentary on the Epistles to the Galatians, cr. 8vo. 7/6 cl.
 Beard's Manual of Christian Evidence, 8vo. 10/6 cl.
 Beautiful Bouquets, 7 vols. 16mo. 2/- cl. in box.
 Beeton's Boy's Annual, 1888, 8vo. 8/- cl.
 Bolton's Golden Missionary Penny, 12mo. 3/- cl.
 Bostock's Latin Library, 12mo. 4/- cl.
 Brette's Superior French Reader, 12mo. 6/- cl.
 Bright Examples, Short Sketches of Christian Life, 15mo. 1/- cl.
 Broderip's Daisy and Her Friends, 16mo. 3/- cl.
 Browning's Ring and the Book, Vol. 2, fasc. 7/0 cl.
 Buffon's Natural History Modernized, sq. 1/ cl.
 Burnell's Burmese Grammar, 12mo. 1/- cl.
 Burton's Explorations of the Highlands of Brazil, 2 vols. 8vo. 30/-
 Carmichael's Elementary Lessons in Universal History, 12mo. 1/- cl.
 Christian Penny Magazine, Vol. 4, 12mo. 1/6 cl.
 Christian World Magazine, Vol. 1868, 8vo. 7/- cl.
 Christian World Companion, 12mo. 1/- cl.
 Clean your Heart, or the History of Robert Rightheart, 1/ cl.
 Corbett's Mince Pie Island, a Christmas Story, 16mo. 3/0 cl.
 Cripp's Law Relating to the Church and Clergy, 8vo. 31/- cl.
 Dante's Purgatory and Paradise, tr. by Cary, illust. by Doré, 50/- cl.
 Deneke's Orthographic and Isometric Projections, 12mo. 2/- cl.
 Days of King Edward the Fourth, 15th Century, cr. 8vo. 6/6 cl.
 Douglass's Kept his Trust, or Sweet Home, 1/- cl.
 Drake's Notes on Venetian Ceramics, 8vo. 4/- cl.
 Eddesheim's History of Elisha, 12mo. 3/6 cl.
 Elfin's Year, a Tale for Little Children, 16mo. 2/6 cl.
 Elkin's New and Improved Contractor's Pocket Book, 6/- roan tuck.
 Englehardt's Domestic Cookery, 12mo. 1/- cl.
 Family Treasury of Sunday Readings, Vol. 1868, 8vo. 7/6 cl.
 Froude's Letter to Archbishop Manning, Nov. 1, 1868 1/- 6d cl.
 Friendly Hands and Kindly Words, 12mo. 3/- cl.
 Galt's Occasional Sermons, 12mo. 7/- cl.
 Galt's Poems of the Sun, &c., Poems for the Young, 16mo. 3/6
 Gentleman's Magazine, Nov. 1868, Vol. 1, 8vo. 7/- cl.
 Gill's Golden Chain of Praise, Hymns, er. 8vo. 6/- cl.
 Guthrie's Sacred Lyrics, 12mo. 3/- cl.
 Hatton's Pippins and Cheese, 5/- 5/- cl.
 Hebe's Thorn in His Side, a Novel, 3 vols. er. 8vo. 31 cl.
 Heare's Chaucer's Tales of Troy, 12mo. 17/- 1/- 2/- cl.
 Horace de Balzac, ed. by Van Lann, er. 8vo. 3/6 cl.
 Howitt's Viguettes of American History, 12mo. 2/6 cl.
 Index to the Times Newspaper, Vol. 4, 4to. 10/- cl.
 Johnson's Tales from Fairyland, 8vo. 1/- 1/- cl.
 Jones's Tales of the Fairies, 12mo. 1/- cl.
 La Foyet's Why Men do not Believe in Angels, 4to. 52/-
 Leach's Pencillings from Punch, 1 vol. 10/- 2/6 fm.-mor.
 Little Jack, or Mind Your Nets, 16mo. 1/- cl.
 London and Provincial Medical Directory, 1889, 8vo. 10/6 cl.

Macgregor's Shepherd of Israel, cr. 8vo. 3/6 cl.
Magazine for the Young, Vol. for 1868, 18mo. 2/6 hf. bd.
Male's Circle of Literature, Vol. 1. Dauphin of France, 8vo. 12/6 cl. em.
Malmesbury's Annals of St. Paul's Cathedral, 8vo. 15/ cl.
Monthly Packet, Vol. 6, 8vo. 7/- cl.
My Recollections of Lord Byron, 2 vols. syo. 30/- cl.
Mytton's Life, illust. royal 8vo. 21/- cl.
Mytton's London, 18mo. 1/- cl. in Science, cr. 8vo. 6/- cl.
Neale's Jewishness in the Bible Casket, 12mo. 5/- cl.
Newman's Illustrated Natural History of Moths, Div. 5, syo. 5/- cl.
Noble Life, by Author of "John Halifax," cr. 8vo. 5/- cl.
North's Rich Man and Lazarus, 18mo. 1/- cl.
Norris's Book of Ecclesiastes, cr. 8vo. 1/- cl.
Oliver's Laughter and Laughter, 18mo. 1/- cl. in packet.
Oliver's Practical Digest of Merchant Shipping Act, cr. 8vo. 1/- cl.
One Hundred Hieroglyphic Bible Readings, royal 8vo. 5/- cl.
One Thing by Author of "Cosplay Animals," cr. 8vo. 1/- cl. limp.
Pax's Travels and Adventures in Egypt, 18mo. 1/- cl.
Pax's Travels and Adventures in Egypt, cr. 8vo. 10/- cl.
Peny Penny Post, Vol. 15, syo. 1/2 cl.
People's Magazine, Vol. 2, New Series, royal 8vo. 4/- cl.
Pleasant Hours, Vol. 5, royal 8vo. 2/4 cl.
Pleasant Hours, Vol. 6, royal 8vo. 2/4 cl. by Wallace, cr. 8vo. 10/- cl.
Prince Rupert with the Tuft, 6d. bds.
Ramage's Beautiful Thoughts from German & Spanish Authors, 6/-
Rankine's Half-Yearly Abstract of Medical Sciences, Vol. 13, 4/- cl.
Richardson's Land of Dreams, Fairy Tales, cr. 8vo. 7/- cl.
Richardson's Preaching of the Cross, cr. 8vo. 7/- cl.
Rowlandson's Gospel of St. Mark, cr. 8vo. 4/- cl.
Rowlandson's Two Bears, and other Sermons, for Children, 18mo. 1/6 cl.
Saint Ursula, Princess of Britain, illust. syo. 75/- silk.
Sister's Year, cr. 8vo. 7/- cl.
Sister's Year, Vol. 2, a Medley, st. 5/- cl.
St. George and the Dragon, illust. by Franklin, st. 10/6 cl.
Stanford's Guide Map to the Constituencies, folded, 3/- cl. in case.
Starling's Indian Criminal Law and Procedure, royal 8vo. 30/- cl.
Stories of the Prairie, 6c. selected from Cooper's Works, 5/- cl.
Stephen's Life of Sir Walter Scott, 18mo. 1/- cl.
Thackery's Works—Vol. 15, "Burlesques," syo. 7/- cl.
Thomson's Poetical Works, ed. by Clark, syo. 6/- cl.
Uncle Peter's Fairy Tales, by Sewell, 12mo. 7/- cl.
Valentine Games for Family Parties, cr. 8vo. 2/6 cl.
Varley's Late Works, 18mo. 1/- cl.
Wachsmuth's for the Warfare of Life, cr. 8vo. 6/- cl.
Wells's Treatise on Diseases of the Eye, syo. 24/- cl.
Wilford's King of a Day, 18mo. 2/- cl.
Willing's Book of Common Praise, 18mo. 4/- cl.
Wise's Book of Knowledge, 18mo. 1/- cl.
Wood's (Lady) Leaves from the Poet's Labyrinth, 18mo. 5/- cl.
Worboose's Singleness Manor, cr. 8vo. 5/- cl.
Young Englishwoman, Vol. 2, 8vo. 7/6 cl.
Young Reporter, a Practical Guide to Shorthand-Writing, 12mo. 1/-

NEW EDITION OF COWPER'S 'TABLE-TALK AND
OTHER POEMS.'

14, Upper Gloucester Place, Dec. 19, 1868.

Mr. Manning asks me whether it is quite certain that Cowper's severe passage against Romanism, which was the subject of my recent communication, "was actually cancelled"? Cowper's intention to cancel, he agrees, is clear. "It would be interesting to learn," he remarks, "whether any copies exist in which it is actually cancelled, and what proportion they bear to those in which it holds its place." As to the proportion which is inquired after I really can give no information. I should think there was the whole edition on one side, with the exception of some five or ten copies on the other. The rest of the question I answer without hesitation. I have two copies of the edition of 1782, in which the lines in question do not appear. Such copies not unfrequently occur at sales and in booksellers' catalogues; and some years ago, when collecting all the editions of Cowper's writings published during his life, I inspected in booksellers' shops a good many copies of that edition—certainly more than twenty—without ever finding a single copy which contained those lines.

Mr. Manning congratulates himself "that the error is not altogether" on what he terms "our side," for that I have said, "it was not until May, 1784, that Cowper made the acquaintance of the Throckmortons," whilst Cowper himself "speaks of the interchange of civilities which had passed between the families two years before." This is scarcely candid. The question does not relate, it will be perceived, to whether Cowper knew of the existence of the Throckmortons, or whether he knew the members of the family by sight. They were the great people of the neighbourhood, and probably every man, woman and child in Olney knew them in both those senses. But had Cowper any "acquaintance" with them—which is my phrase;—was he ever "intimate" with them—which is Southey's phrase,—before 1784? What were "the civilities which passed between the families," to which Mr. Manning alludes, and which he puts forth as a contradiction to me. Cowper himself shall answer these questions. I quote from Mr. Manning's own authority—Southey, vol. iv. p. 323: "The present possessor of the estate is a young man whom I remember a boy.... We never had any intercourse with the family, though even since we lived here we have enjoyed the range of their pleasure grounds, having been favoured with a key, which admits us into all.

When this man succeeded to the estate on the death of his elder brother, and came to settle at Weston, I sent him a complimentary card, requesting the continuance of that privilege, having till then enjoyed it by the favour of his mother, who on that occasion went to finish her days at Bath. You may conclude that he granted it, and for about two years nothing more passed between us." Mr. Manning says that the letter from which I have quoted was "written," being undated, "apparently towards the close of 1783." Perhaps so, if judged only by the position in which Southey has placed it, but if compared with a letter to Newton printed by Southey, vol. xv. p. 150, it will be seen exclusively that it was written in May, 1784.

Mr. Manning is not more happy in his comments on what he presumes to have been the temporary nature of the principles under the obligation of which Cowper withdrew these lines, than in his endeavour to make me his partner in "error." "It was not," he remarks, "that he (Cowper) had changed his opinions," or, as he elsewhere phrases it, "he did not recant sentiments." No one has ever said or thought that he did. What happened is clear from the facts stated in my last communication. In the course of pondering over the passage it came into his mind that it was wrong to insult a denomination of Christians by treating things which they held sacred in terms of indignant sarcasm, fierce invective, and unmitigated contempt; that it was the act of a bigot to use such language in relation to the faith of such people, and with allusion to persons whom they regarded with reverence; and that to do so was calculated to excite in the persons alluded to the most passionate resentment, and to stir up in the minds of others feelings against them of hatred and dislike. Cowper came to understand that such writing is as much at variance with morality as it is with municipal law—that it not only outrages Christian charity, but, in the cold and simple language of our unimpassioned legislature, that it has a direct tendency to provoke a breach of the peace. But Mr. Manning asks, "Is it, therefore, incumbent upon us to suppress them [the lines in question] now and always?" Is that "a question to be asked"? Is Christian feeling, in accordance with which Cowper withdrew these lines, a thing of times and seasons, and applicable only to peculiar circumstances? Mr. Manning thinks the withdrawal had some connexion with Lord George Gordon: has it none then with the firebrands of the present day? A little further consideration will probably lead Mr. Manning to conclude that the obligation of the principles under which these lines were excluded is of all time, and that it is comprehensive enough to include not only the poet Cowper, but even the Religious Tract Society and Mr. Manning himself.

Although on many points I differ from Mr. Manning, and especially as to the importance of the edition of 1782, and his estimate of the value of Southey's notes, I heartily congratulate him on the spirit and tone of his closing paragraph. I shall be happy to find that the Committee of the Society, acting under his advice, adopts an early and effective course for rectifying this grievous blunder.

JOHN BRUCE.

PRONUNCIATION OF LATIN.

Brookwood Park, Alresford, December 19, 1868.
I am very glad that Prof. Blackie agrees with

I am very glad that Prof. Blackie agrees with me as to the matter of fact, that all European nations pronounce Latin each according to "the mother tongue"; and I am very sorry that I cannot agree with him that England, and England only, should be an exception to the rule. I do not see that we are worse than our neighbours. We are all in the same boat. Do not we and all others laugh at the French Tite Live for Titus Livius? May not they and all others laugh at us for our Livy? And is the Italian Tito Livius less absurd? When, then, we see the monstrosities committed by *all* nations in the spelling of Latin names and words, can we believe that the pronunciation of them has been preserved by *any* nation? In the case of spelling, indeed, we may constantly appeal to facts. And there are cases of spelling in which we English have the best of it with all nations. For instance, as a matter of fact, we spell Julius Caesar as

he spelt his own name. As a matter of fact the Italians spell it Giulio Cesare, the French Jule César, the Spaniards Julio Cesar, the Germans Caesar. As a matter of opinion we may leave those nations to settle which of them is most likely to pronounce the name as Caesar did. But judging from the spelling, if I were to guess I should say that our English pronunciation of Julius Caesar was likely to be nearer to the Roman pronunciation of it than that of any other living language, and that the Italian pronunciation of this name would be farther from its Roman pronunciation than that of any other living nation. Again, as a matter of fact, we English spell Cyprus as the Romans did. A clever writer (*Press and St. James's Chronicle*, November 14) shows that the Italians do not, though they spell it in eight different ways, Cipri, Cipro, Ciprio, Zipri, Zipri, Zipro, Zipro, Zepri. Perhaps, Prof. Blackie will tell us which of the above spellings and pronunciations we should "co-operate" in imitating. Some corruptions are curious. Caesar Augusta in Spain becomes Saragossa. The Island of Accipitrum, near Sardinia, becomes San Pietro, which is to turn the Italian favourite Apostle into a bird of prey. Prof. Blackie talks of "the *gamut* (!) of the vowels" and of "inverting the poles of the gamut" (!) though the comparing disconnected vowels with a scale of notes is a wonderfully loose proceeding. And he says that we English place "a bar between ourselves and the vocalization of universal Europe and Asia." The island of Delos is on the confines of Europe and Asia. And I can assure the Professor that the modern Greeks pronounce its name precisely as we English do. I think it also probable that the ancient Greek pronunciation of what Prof. Blackie calls "the slender η" was the same as ours. In the Catholic service for Good Friday the Greek *ημας* is written in Roman character *imas*. If I am right here, the Greeks from early in our era have pronounced the first vowel of the sacred name of Jesus as we English do, and not as the Irish do. But I cannot agree with Prof. Blackie and Dr. Arnott that there is *one* continental pronunciation of the vowels, and that distinct from the English. Vowels even in the same language change their sound according to the consonants with which they are compounded. Let us take them in succession. The French *a* in *grand* becomes an *o*, the Italian *a* in *grande* is precisely our *a* in *grand*. The Italian *a* in *grasso* is the same as the English, in the French *gras* it is distinct. The *e* in *objet* is the same as in the Italian *oggetto*, it is different in the French *objet*. Our sentiment agrees with the Italian *sentimento*, the French *sentiment* differs entirely. The French *e* in *me* or in *entrer* is different from the other, and also different from the Italian *me* and *entrare*. I think that our *i* in *prince* is nearly the same as the Italian in *principe*: no one will say that of the French *i* in *prince*. The French *o* in *pomme* differs from the Italian *pomo*; so of *limon* and *limone*. The French *u* in *un* and *une* are not the same, and both differ from the Italian *uno*. So in *pur* and *puro*. Our English *u* in *rule* or *lunar* is precisely the same as the Italian in *luna*, the French *u* in *lune* is distinct. There is the same difference in the sound of diphthongs among all nations.

As for English pronunciation "maiming the finest lines in classical poetry" the pronunciation of Latin by any nation maims it to the ear of all other nations. And if we had delegates from all European nations to settle how we should pronounce Latin, not one of them could read out the story of Nisus and Euryalus without driving every other delegate out of the room. If we were to read Burns to Professor Blackie he would rush out of the room. And if he were to read Shakespeare or Milton to us we should rush out of the room, unless he descended to discard the Scottish dialect and to read English as the English do. Professor Blackie seems to think that "carelessness" and the enslaving influences of bad habits "alone have hitherto stood in the way of the communis lingua of King James" (see "Fortunes of Nigel"). That these difficulties are about to vanish before "co-operation," and that "important reforms" are "imminent." These important reforms of his will begin when men "co-operate" to rebuild the Tower of Babel. And I end as I began, let every

nation pronounce a dead language as it does its own living one.

GEORGE GREENWOOD, Colonel.

Bradfield, Dec. 21, 1868.

Seeing in your number for December 12th a letter from my friend Prof. Blackie, on the subject of the "Pronunciation of the Classical Languages," I am led to address these few lines to you. I am glad to see that he expressed a hope of an "orthographic reform in our universities and great schools, in the direction of the 'vocalization' of all European nations." It may be interesting to him, and perhaps to others of your readers, to know that at one school in England, not numerically great, but sending up, in proportion to its numbers, very many to matriculate at the Universities, the reform which he hopes for has already been attempted. I refer to the St. Andrew's College, Bradfield, near Reading. The consequence is, that as French is taught throughout the school (save in the Upper Sixth, where University subjects demand a monopoly), Latin and French are easily exhibited in their proper relation to each other, and English in its relations to both of them. I may add that an attempt is also made in reading Greek to give force to the accents.

HENRY HAYMAN.

INVENTION OF GUNPOWDER.

Royal Military Academy, Dec. 17, 1868.

In the *Athenæum* of the 28th ult., Mr. Henry Kingsley asks my "opinion as to the date of the invention of gunpowder in China." As I have no knowledge of Oriental languages, and no sources of information other than those open to the public, my opinion is only formed from European writings, of which I have collated such as I could find bearing on the subject; and I incline to the belief that "gunpowder," in its true sense, was not invented in China at all. The question appears to have been needlessly complicated through the frequent misapprehension of what is meant by the term "gunpowder." Allowing the utmost latitude of definition, I think we have no right to call by that name any substance, unless it was used to propel by its explosive force projectiles of some kind from guns of some kind. If that proposition is admitted, we get rid of "the composition which lighted up arrows and increased their range," that the Jesuit missionaries of Pekin tell us was presented to the founders of the Song dynasty in the year 969, for it was not used to propel. And I think that if we pass over those numerous assertions, unsupported by vouchers, made by Gonzales de Mendoza, Kircher, Maffei, and other writers of the sixteenth and seventeenth centuries on Chinese history, we are reduced to one or two authorities on the subject, which alone it appears necessary to examine.

Of these, certainly the most important is Père Gaubil. He says that when Ogdoi-Khan besieged Lo-yang, the Chinese defenders made use of *pao* to hurl stones against him, and that the structures of wood, straw and horse-dung with which the breaches made by Mongolian assaults were repaired, were set on fire by the *ho-pao* or fire-tubes of the besiegers, the original breaches having been produced by the use of a number of these tubes, each made of laths of bamboo; and it is said that the noise of the explosion of the substance used in these tubes was heard 100 *ley*, or thirty miles. The *Encyclopædia Britannica* thinks this description "leaves no doubt of these bamboo staves, hooped together, being the first attempt in China at the use of cannon." I confess I am more sceptical, and do not see in this the use of gunpowder as a propelling agent. To begin with, the story smacks too much of the marvellous. If the explosion of the substance in the bamboo tubes was heard one mile, much more thirty, it must infallibly have burst the tube; and I think one experiment of that nature would have been enough even for the Tartar followers of the brave son of Gengis-Khan. Then we have the remarkable statement that the walls were set on fire by the use of the tubes of bamboo; and this can only have been done by the projectiles being fiery, so that I think we shall be much nearer the mark if we suppose that the bamboo tubes contained an explosive substance, and were thrown

by machines of some kind against the works. This would correspond with what we find in Europe from the earliest times. Thucydides, Vegetius, Æneas the tactician, all mention the use of incendiary projectiles; and it seems to me highly probable that in China, a country where saltpetre abounds as a natural product, it would have been introduced into these compositions at an early period. The fact that *pao* now signifies *guns* goes, I think, for nothing; because exactly as we English took the word *gonnes*, which had existed long before gunpowder came among us, and by degrees—only by degrees—applied it exclusively to cannon, so the word *pao* probably signified other warlike machines, and was applied later to guns.

One may feel almost certain that fire would be used in warlike operations where wooden defences had to be destroyed, and that saltpetre would in that country be a part of the mixture employed; but that the Chinese found out how to combine it with sulphur and charcoal so as to make gunpowder, seems to me very improbable. If once such a great power as gunpowder had been introduced, it would never have been lost sight of among such a people. Yet, as Mr. Kingsley says, Marco Polo is silent on the subject; and is it likely that this narrator of battles and sieges would have passed over unnoticed this wonderful gunpowder, as yet unknown in Europe, had it existed in the land of his travels? Can any negative evidence be stronger? And there is positive evidence as well. In the beginning of the seventeenth century, the Chinese gladly accepted three pieces of cannon, with the men to work them, from the Portuguese of Macao (the story may be read in Du Halde's History); and, later, they learned how to cast cannon from the Jesuits, Adam Scheel and Verbiest. Père Mailla's "Annals of the Empire," translated from the Chinese, give no accounts of the early use of gunpowder; and when the evidence is weighed on both sides, the balance appears to me to be strongly in favour of Gibbon's opinion, that gunpowder was introduced by the Portuguese.

Probably few of your readers have ever seen a curious pamphlet, by Col. Omodei, of the Piedmontese Artillery, published at Turin, in 1834, on the origin of gunpowder; it is very interesting, and he arrives at the conclusion that "Nei Cinesi ne alcun altro popolo dell'Asia furono inventori della polvere e dell'artiglieria a fuoco." His opinions seem well digested, and I know he went to original authorities; for Sir Frederic Madden told me, when first I began to work at the British Museum MSS., that he and the present Emperor of the French had worked the ground before me. Of all essays on this subject, there is none (not excepting those of Lacabane and Reinaud and Favé) equal to that of the Emperor, and he thinks that the Chinese discovered the rocket in the tenth century, but that we do not know when they first found out saltpetre, which the Romans of antiquity had not distinguished from other salts; that probably considerable time elapsed between the date of their finding out its properties and the epoch when they learned to mix intimately saltpetre with sulphur and charcoal; and that, this second step gained, more labour and more time were necessary to ram this composition into a tube, and to produce movement by its combustion. His further deductions are very interesting; but they would lead me away from China into Egypt and Arabia, and I have already had to apologize for taking up so much space.

HENRY BRACKENBURY,
Captain R.A.

LIFE IN THE OCEAN BED.

Dec. 22, 1868.

I have to-day been favoured with a perusal of Dr. Carpenter's revised and extended "Preliminary Report on Deep-Sea Dredgings," and feel great pleasure in being enabled to state that I consider my claims in connexion with the discovery of animal life at great depths in the ocean have now been clearly and fully recognized by him. In requesting you to afford me the opportunity of placing this on record, I am anxious, on the one hand, to prove that I appreciate the sincerity of Dr. Carpenter's desire to do me justice in the matter, and, on the other, to guard myself from a suspicion of having

pressed forward my own claims to the prejudice of others whose labours in the same field of inquiry had either preceded or succeeded mine.

G. C. WALLICH.

CHAUCER'S BOB-UP-AND-DOWN.

Faversham.

As the one who "declares for Up-and-Down, near Thannington," being the place indicated by Chaucer in the Manciple's Prologue, I crave space in your pages to give the reasons why I think neither Boughton-under-Blean nor Harbledown was intended, and why I declare for Up-and-Down.

1. As far as I am aware, there is no instance of Chaucer having used a nickname to denote any place mentioned in his Tales. Rochester, Sittingbourne, Boughton-under-Blean are names as easily recognized as Southwark. Why should he nickname any place at all?

2. When I set out on my quest to find the place, I started on the supposition that it must denote some undulating locality between Ospringe and Canterbury. But a difficulty presented itself—the whole district is undulating, and any number of places may be found which exactly suit the description, notably Boughton-under-Blean (not Boughton Street), which is quite as bob-up-and-downing as Harbledown.

3. Could I find any place which still bears any name resembling Chaucer's? Names of places do not easily change. If any place bore that name in Chaucer's days, some similar name will be found now. Boughton has changed from Bolton and Bocton, and Harbledown has changed from Herbedown, and Sittingbourne from Sidenborne: but how easily all are recognized! Was it likely, then, that the little town in question would be utterly lost?

4. As I could find no place to satisfy me on the now well-known road between Ospringe and Canterbury, the question arose—Did the Pilgrims follow that route? In the first place, I had failed to find Bob-up-and-down in this direction—would it answer in other particulars? The Canon's yeoman overtook the pilgrims not five miles on, at Boughton-under-Blean; supposing Ospringe to have been the "hostelry" mentioned, the present village of Boughton is only about three miles and half distant: is it likely Chaucer would have said "not five"—would he not have said four? But another question presented itself—Did the modern village exist in Chaucer's days? To satisfy myself on this head I turned to Hasted's "Kent," 8vo. vol. 7, p. 4, where I found the following:—"A little further on is a hamlet called South Street, which report says was once the only one in this parish, the London Road having gone through it instead of the present way, on which the present street of Boughton has been since built. It is remarkable that the above road, leading from Ospringe through this parish, is called in an antient perambulation of the town and parish of Faversham, so early as King Edward the First's reign, Key Street, most probably like Key Street beyond Sittingbourne, on the same road, from Caius Julius Caesar."

Again, vol. 9, p. 3, speaking of the Forest of Blean, the same writer remarks that "several houses having been built within the bounds of it, many especially on the south side of the common, at the bottom of Boughton-hill, which were inhabited by low persons of suspicious characters, who sheltered themselves there, this being a place exempt from the jurisdiction of either hundred or parish, as in a free port, which receives all who enter it without distinction. The whole district from hence gained the name of Dunkirk." * * * The high road from London to Canterbury crosses the whole length of this ville, from the bottom of Boughton-hill eastward. This part of the road being in neither hundred or parish, was neglected, and left in a ruinous state, * * * and it continued so till the beginning of the present (eighteenth) century."

5. Is there another road which, without violating any probability, will answer Chaucer's description? At two miles and a quarter from Ospringe the Key Street above mentioned commences on the right-hand side of the road at Brenley Corner, and running close under the walls of the Church of

Boughton-under-Blean passes through the hamlet of South Street, which still bears all the marks of a very ancient village. It is, moreover, fully four miles, perhaps more, from Ospringe, and so talies better with the Canon's yeoman's "not five miles on." This road then passes between Fishpond Wood and College Wood down to Hatch Green Wood, where it falls into the old Pilgrims' Way, so well described in Stanley's "Memorials of Canterbury," by Mr. Albert Way. The road, as described by him, then runs through Bigberry Wood, and meets the London Road about half a mile above St. Dunstan's, Canterbury. At this end it is known as Cut-Throat Lane; "but they do say," as a labourer remarked to me the other day, "as how it is the old London Road."

6. Still we have no Bob-up-and-down. I have gone thus far to show the existence of an old road round the hill. I now retrace my steps to the middle of Bigberry Wood, and again turning my face towards Canterbury take the road over Turnford, and thence to Thannington Church. On the right of this church is the field still known as Up-and-Down Field, and most appropriately is it so named. From Up-and-Down, through Wincheap and Worthgate, into Canterbury the way is direct.

7. Another route yet remains. From Nick-hill Farm the Pilgrims may have passed down to Chartham Mill, and thence have followed the road by Chartham, Horton and Milton, passing through Up-and-Down Field. In either case my theory is that Chaucer used "Bob-up-and-down," the name of part of the parish of Thannington for the parish itself.

8. It may be objected to this route that the distance would be increased; but this increase of a mile—perhaps not more than half a mile—would be of no moment to men on horseback, especially if, by going this way, they could escape the difficulties and dangers which seem to have beset Boughton Hill; while it is well known to all who have studied these ancient ways that "in the dark ages the days described by Deborah the prophetess had returned. The highways were unoccupied, and the travellers walked through bye-ways: the villages were deserted. Then was war in the gates, and noise of the archers in the places of drawing water."

No map that I have yet seen is so satisfactory as a pilgrimage along these bye-ways and disused and forgotten roads. Their track still remains in the forest, their name is handed down from generation to generation of wood-reeves and tillers of the soil. The many "new roads" which have been made for more civilized times are only apt to mislead in cases of this sort if researches are carried on only by the aid of a map. J. M. COWPER.

P.S.—Since the above was in type, I have seen the perambulation referred to by Hasted. It was made for Sir Stephen de Pensherst, Constable of Dover. A translation of it is given in Jacob's "History of Faversham." From this translation it seems doubtful whether that part of the main road between Ospringe and Brenley Corner or the old road which leaves the main road at Brenley Corner is meant by Key Street. It is not of much importance. J. M. C.

HISTORICAL FICTION IN RUSSIA.

Moscow, December, 1868.

THE eagerness with which Count Tolstoi's new historical drama is being looked for by the public of St. Petersburg, and the welcome accorded to his namesake's novel of "War and Peace" (which, after trickling through the press, volume by volume, during many months, is at length about to appear in a complete form), would seem to show that the Russians are awaking to a conviction, long dinned in their ears by foreign critics, of their want of a good historical romance. What Sir Walter Scott did for Scotland,—what Alexandre Dumas has done for France,—what Nathaniel Hawthorne, when his career was cut short, had begun to do for America,—still remains to be done for the Northern Empire by some one of her children. The enchanted horn hangs at the gate of the castle, but the fairy-protected knight who shall wind it comes not yet. Nor is the cause of this deficiency hard to find. The verdict of a Russian critic, delivered with equal truth and

bitterness, supplies the answer: "It is vain to expect any good specimen of historical literature from a nation which does not even possess a trustworthy history of its past." This charge, however galling it may be, certainly admits of no refutation. The grand historical tapestry, not less splendid because unfinished, into which Karamzin wove the scattered threads of his country's annals, covered but a tithe of the space over which it was designed to extend; and no one has since dared to continue (save in starveling patches of a few years at a time) the work which the hand of the master left incomplete. History being thus deficient, historical romance becomes a palpable impossibility; and this is a grievous want. For it is not too much to assert, that to any nation above the level of actual barbarism the latter is almost as indispensable as the former. The human mind has a natural craving for the picturesque. Men revolt from a dry bead-roll of names and dates, and look around for some hand to illustrate their cherished past, to portray in vivid colours the life and manners of bygone ages, and deck the dry bones of national chronicles with *immortelles* from the gardens of romance. This great treasure is as yet lacking to Russia, and its absence may, perhaps, be explained by the peculiar circumstances of her early career. Engaged from the very first in habitual aggression, alternately conquerors and conquered, now rising on the crest of the wave and now engulfed in its depths, the masters of the East have never had the time—perhaps never had the inclination—to sit down and estimate coolly the results of their toil. A keen observer of Russian character recently observed to us, not less pointedly than truly, "The watchword of Muscovite policy is 'Extension before Compactness.'" The peculiar characteristics of Russian conquest are singularly reflected in those of Russian literature; and the vast but barren tracts of soil wrested by the barbarians of Europe from those of Asia find their counterpart in the mighty expanse of shifting and unproductive desert, haunted by the bewildering mirage of popular tradition, and checkered only at long intervals by a little oasis of facts, across the blank surface of which the despairing compiler writes, at haphazard, the words "Russian history."

In order to make good its pretensions, an *historical* novel must throw itself back into the Past as entirely as possible—must describe events and characters as they would be described, not by a writer of the present day, but by one of the original actors in the scenes depicted. For whereas the historian, whose aim is to instruct, must ensure a dispassionate verdict by separating himself from those whose deeds he records, the novelist, whose aim is to amuse, must add life and spirit to his work by identifying himself with them. The speeches and actions of his private characters must paint with fidelity the condition of the human mind and general state of society at the period treated of; the interwoven texture of historical fact imparting a firmer and more durable consistency to the light fabric of romance. In short, the whole work should be a photograph—unmarred by anachronisms, by uncalled-for speculations, by obtrusion of the writer's own feelings and opinions. Such are the qualities which, in spite of many blemishes, have made "Notre Dame de Paris" an imperishable monument of art. But we may look in vain for such qualities in the few works of the kind at present current in St. Petersburg and Moscow. With them, striking and "sensational" incident is made to supply the place of clear and natural description; the assumption of a contemporary style and spirit is grievedly sustained, sometimes not even attempted; and while on the one hand the aspiring spirit of the hero is cruelly curbed by the limits of ascertained fact, the historical facts are correspondingly strained to meet the requirements of romance. In a word, there is just sufficient history to hamper the fiction, and just sufficient fiction to confuse the history.

In extenuation of this grave fault, the lack of great models cannot fairly be pleaded as an excuse. Progressive education and increasing facilities of international communion have already placed within the reach of the well-educated Russian the works of every first-rate author of the Western world. But it is worthy of remark, that the most flagrant

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of literary *fiascos* are not unfrequently occasioned less by persistent adherence to a bad model than by blundering imitation of a good one. Spenser's unregulated admiration of the classics led him to attempt the impossible naturalization of the hexameter, and even to meditate sacrificing at its shrine the exquisite measure which still bears his name. The worst literary errors of Miss Burney sprang from her acquired attachment to the "sesquipedalian verba" of Dr. Johnson. Sir Walter Scott marred one of his finest romances by the introduction of a "personified epigram" modelled after Dryden. In our own day, scores of respectable writers have been misled into fruitless efforts to adopt the style (imitable because apparently easy of imitation) of Thackeray or Macaulay. Of the Russian writers who have offended in this way, no one has erred more grievously than Zagóškin, whose best-known work, "Yury Miloslavski," is a palpable and very unsuccessful attempt to imitate the style of the Waverley Novels—an attempt which, though not wholly devoid of vigour, and relieved by an occasional gleam of humorous description, is, as a whole, lamentably deficient in the most essential qualities of an historical romance. Nor are his fellow-labourers in the vineyard much happier. The intense vitality which lights up from within, with a steady and all-pervading lustre, the works of such artists as Scott, Victor Hugo, Fenimore Cooper, and the author or authors of "Le Conscrit de 1813," is altogether wanting here. The story of the characters is told, but it is not they who tell it; they are merely well-constructed marionettes, endowed with life by the voice and finger of the showman—the strings are in his hand—

And as the prompter breathes, the puppet squeaks.

But Count Tolstoi is of another order; and should his power of treatment be equal to his choice of subject, his fame is secure. The year 1856, with its vast multitude of actors, its rapid march of great events, and its colossal catastrophe, affords ample material to the novelist and the poet; forming as it does the first act of the great Russian drama which developed itself two years later in the fields of Eylau and Friedland, and culminated in that unparalleled deed of national self-sacrifice which has immortalized the name of Moscow. It is satisfactory to know that the chronicler of such scenes has escaped at least that want of vitality which is the bane of his humbler brethren, whose peasants, soldiers, and fashionables (to quote once more the critic already cited) "are such merely because they employ the phraseology of those classes." A recent notice of the work in its earlier stages concludes thus:—"Fortunately, Count Tolstoi is ten thousand times more a poet and an artist than a philosopher. No scepticism can keep him from seeing as an artist the fullness of human life in all its gorgeous colouring; no fatalism can prevent him from feeling as a poet the vigorous pulse of history beating in the warm and living man, instead of the mere sapless skeleton of a philosophical summary." If this commendation be deserved (as we have little doubt it is), Count Tolstoi may fairly claim the high praise of being the first capable illustrator of Russian history.

And, in truth, few histories are more worthy of illustration. Deeds of dauntless courage, acts of noble self-sacrifice, scenes of touching and heroic endurance lie buried in these mouldering records, awaiting the touch of life. The land which bulwarked Western civilization against the great overflow of Mongol conquest, which wrested the sceptre of the North from the hand of Sweden, which wedged in its mighty grasp the arms of the imperial Milo, who strove to rend it, has little cause to blush for its annals, however imperfect. The long period of bitter suffering and fitful triumph which elapsed between the coronation of the chief of the Golden Horde and the capture of Kazan under Ivan Veliki; the great deliverance wrought for Moscow by two brave men at the opening of the seventeenth century; the deadly grapple which began with the rout of Narva and ended with the decisive charge at Poltava; the long fever of the Seven Years' War, and the strife of giants that followed fifty years later, when the powers of fire and frost, of flood and tempest, fought side by side

with the race of man, all these offer to the poet and the novelist a theme not easily surpassed; and that poet or that novelist who shall avail himself of it to become the exponent of the past and present of Russia will merit the gratitude, not merely of his own countrymen, but of the entire reading public of Europe. D. K.

OUR WEEKLY GOSSIP.

"Her Majesty's Tower" is the title of a new historical work by the Author of "New America," which will be published by Messrs. Hurst & Blackett early next month.

The same publishers announce, "Lucrezia Borgia, Duchess of Ferrara, a Biography," by William Gilbert;—"The Sunny South, an Autumn in Spain and Majorca," by Capt. J. W. Clayton;—"The Life of Rossini," by Sutherland Edwards;—"Chaucer's England," by Matthew Browne;—"Prince Charles and the Spanish Marriage, a Contribution to English History, 1617 to 1623; from unpublished Documents in the Archives of Simancas, Venice and Brussels," by S. R. Gardiner;—"My Holiday in Austria," by Lizzie Selina Eden;— and "Peasant Life in Sweden" by L. Lloyd. "Meta's Faith," by the author of "St. Olave," a new novel by Mrs. Oliphant;—"Only an Earl," by the Countess Pisani;— and "Trials of an Heiress," by the Hon. Mrs. Gifford.

The Meyrick Collection of Ancient Arminour, lent to the South Kensington Museum for public exhibition, has been removed from Goodrich Court to the galleries facing the Horticultural Gardens, formerly occupied by the Portrait Exhibitions. The collection will be opened to the public this day, Saturday, December 26th.

The Stereoscopic Company have published a Box of Christmas Novelties, more or less scientific, for the holiday-time. The box contains an elegant toy called the "Electric Wand," which works a series of interesting experiments. The transforming medium, when burnt in a darkened room, will afford much astonishment by showing every face under a strange colour. The box contains half-a-dozen pretty, amusing, and safe scientific toys.

The Cambridge Local Examinations of girls make rapid progress. Six new local centres have been added to the former ten, and the number of candidates, which was last year 232, is this year 401, consisting of 160 seniors and 241 juniors. It has been remarked, that the proportion of seniors to juniors is much greater among girls than among boys, being two to three in the case of girls, and less than three to sixteen in that of boys. In London the number of candidates has increased from 62 to 136.

At the close of the year, we may note how the work of some of our antiquarian printing societies stands. The Early English Text Society has its last book of the Original Series for 1868—Part III. of "The Romance of Merlin," all printed; in its Extra Series it is still behindhand; only two-thirds of Chaucer's Prose Works, Part I. (Mr. Ellis's "Treatise on the Pronunciation of Chaucer and Shakespeare") being in type; and Part II., the "Boethius," though all in type, not being wholly revised and prefaced; but Mr. Gibbs's "Chevelere Assigne" is ready, and Mr. Skeat's "Havelok the Dane" will be ready the first week in January.—The Chaucer Society has four of its six texts of "The Prologue" and "Knight's Tale" finished, and the other two in type, with Mr. H. Ward's side-marks, showing exactly what lines of the "Knight's Tale" are translated, what paraphrased, and what imitated, from Boccaccio's "Teseide." Mr. Hoëts translation of Prof. Ebert's review of Sandras's "Etude sur Chaucer" is also in type, and Mr. Brock's edition of the Latin "Treatise on the Chilindre" is nearly ready.—For the Ballad Society the first part is nearly ready of Mr. Furnivall's "Ballads from Manuscripts on the Condition of England during the Reigns of Henry the Eighth and Edward the Sixth, including the State of the Clergy," with a long introduction inquiring whether Mr. Froude or the contemporary Ballads are right as to the prosperity or misery of the people. The second

part of the same volume is half in type, and contains ballads on Wolsey, Anne Boleyn, Queen Elizabeth, Buckingham, Essex, &c. Richard Williams's "Poore Man's Pittance" is also in the press; three poems on Campion, Essex, and the Gunpowder Plot; "Captain Cox, his Ballads and Books," or a reprint of Lanham's famous Keilworth Tract, is to follow. The Roxburghe collection and the Civil War Ballads will begin, it is hoped, in 1869.—The Roxburghe Library's last volume for the year—three rare tracts; one on Servings-Men, illustrating the social state of England in Elizabeth's time—is just ready.

A Catalogue of the Clarendon Papers in the Bodleian will shortly be published by the Delegates of the Oxford Press. The Index is now being compiled. We hear that a portion of these Papers is to be edited for the Roxburghe Club next year. On some of the papers submitted to the king are some very familiar and characteristic remarks by His Sacred Majesty, which will amuse readers. We also hear that the old Roxburghe has got rid of the lordly element in its printing Committee, and appointed two thoroughly competent working Oxford men to suggest new books and superintend their publication. The younger societies will be pleased to see their old leader well in front of them again. But for this the late pace must be mended.

Facts are multiplying in disproof of the late Prof. Edward Forbes's theory that the depths of ocean would be found devoid of life and colour. More than fifty years ago General Sabine witnessed the bringing up of a living star-fish of large size from a depth of 800 fathoms in Baffin's Bay, and since then other evidence, similar in kind, has been brought forward by Dr. Wallich and other investigators. The latest facts bearing on the question, gathered by Dr. Carpenter and Dr. Wyville Thomson, were laid before the Royal Society last week, when Mr. Gwyn Jeffreys stated in confirmation that shells brought up from his deepest dredgings, off the Shetlands, were as brightly coloured as those found in shallow waters. It appears, indeed, that, so far from being lifeless, the deep sea bottom teems with animal life and with creatures of a very remarkable kind, some of which connect long past geological periods with the geological action going on in our own time. The high importance of this fact will be manifest to all who have studied the question from a scientific point of view. And now fresh corroboration comes from abroad. The soundings and dredgings under the United States' Coast Survey were resumed last year; and though, through interruption by yellow fever, the season was but a short one, the fact was clearly ascertained that, in the sea between Key West and Havana, "animal life exists at great depths in as great diversity and as great an abundance as in shallow water." And in the exploration in the present year the dredge brought up, from a depth of 517 fathoms, "a very handsome Mopsea, a crab, an Ophiurian, and some annelids."

Among year-books which we have yet to announce, are "The Catholic Directory" (Burns), "The Directory Almanac" (also Burns), and the "Art-Union Almanac," mounted and framed.

Has it yet been settled in what year women were declared incapable to sit in Parliament, in the face of the early summonses to them to do so? We note in the *Rolls of Parliament*, iv. 270, that in 1425, Roger Hunt, for the Lord Marshal, says that to a woman "no place in Parlement myght apperteyne." The passage is:—"And as tocyching y^e vth Article allegyd by the said Sir Walter Beauchamp, knyght, that makyngh mynde that the place in Parlement of the Erles of Arundell, which is not of the blod Riall, hath be ever above the Erles Mareschall. To whiche Article the said Roger seith, that of all tymes with-oute mynde, the Erles of Northfolk, Mareschall of Englund, have seten in Parlementes above Erles of Arundell; but for as muche as Thomas of Broyerton, Erl of Northfolk, Mareschall of Englund, had issue Margaret, his heir, Countesse of Northfolk, to whom no place in Parlement myght apperteyne, by cause she was a woman, and Thomas, fadre to his Lorde, nowe Erl Mareschall, com never in Parlement

after the decease of the said Margaret, whos heir he was, both to the armes, and to the heritage."

Buridan died in 1358. All the world knows his famous ass, which, as *Burdin's ass*, was a proverb in Burgundy, and may be still. Spinoza says it must have been a jenny-ass, that no jackass would have been so foolish; which will, no doubt, put the ladies, who never do things by halves, against Spinoza in all its details. The story told is curious. It is said that the Queen of France, Joanna or Jeanne, was in the habit of sewing her lovers up in sacks, and throwing them into the Seine: not for blabbing, but that they might not blab; certainly the safer plan. Buridan was made an exemption, and, in gratitude, invented the sophism; but what it has to do with the matter is not obvious. He supposed an ass, not between two bundles of hay, as usually said, but between hay and water, and equally pressed by hunger and by thirst. Buridan's argument is for the action of will independent of motive: the creature will never be ass enough to starve for want of a motive to choose; he will decide—that is, will select one of two alternatives of equal force. The problem became famous in the schools: some allowed the donkey to die of indecision; some said the balance could never be made, which was no answer at all.

The preference of Englishmen for the country over towns, and the advantages of it, are curiously stated by Polidore Vergil in his History (translated)—“Englonde, notwithstandinge to the beholder afarre off it appearthe verie champion and plaine, nevertheless it hath manye hills, and such as for the moste parte are voyde of trees, with moste delectable valleys, wherein the moste parte of the inhabitants, especially the nobles, have placed their manners and dwelling-houses; whoe, accordinge to their aunciente usage, do not so greate affete cittyes as the commodious nearnes of dales and brookes, there dwellinge somewhate neare together, mindinge (as I suppose) therbie more easilie to eschewe the tempestuous blastes of boisterous windes, bie cause the Ilande itself is naturallie subiecte to greate windes, wherein it commeth to passe that the rural and common people, bie the entercourse and dayle conference which they have with the nobilitie, confuselie dwellinge emonge them, are made verie civil, and so conseuentlie their cittyes nothing famous.”

A new use has been found for petroleum refuse, which promises to be highly advantageous to colonists in Canada. By sending a stream of air, by means of an air-pump, through a cask of petroleum or paraffine refuse, it becomes charged with the vapour from the petroleum, and burns with the brilliancy of ordinary gas. All that is required is to store the vapour in a gasometer when it is ready for use. Canada papers state that this new mode of illumination is in very general use in that country.

Arrangements have been made for holding an International Floral Exhibition, on a very extensive scale in Hamburg, in September next. Garden architecture will be a very prominent feature in this exhibition, and great pains will be taken to procure the newest and best examples of rustic houses, bridges, railings, &c. A guarantee fund of 10,000£. has been subscribed.

Very important and successful excavations have recently been made at the Gallo-Roman Cemetery at Lacroix-St.-Ouen, near Compiegne, under the direction of M. de Raucy. Three curious sepulchres have been brought to light, and no less than 330 earthen, and 30 glass vases of various shapes and colours.

Intelligence has been received of the death in his 75th year of Dr. Karl Friedrich Philipp von Martius, Professor of Botany in the University of Munich, for many years Secretary of the Royal Bavarian Academy of Sciences, and Director of the Botanic Garden. By his scientific labours and writings he occupied a high position among the botanists and vegetable physiologists of Europe, and was a Foreign Member of the Royal Society, as well as of other learned Societies on the continent. To some students he is best known by his travels in Brazil, undertaken in company with

Spix, during the years 1817-20, by command of the then King of Bavaria, Max Joseph. The results were published in three 4to. volumes, with an atlas, in 1824-31.

The SOCIETY OF PAINTERS in WATER COLOURS.—The WINTER EXHIBITION of SKETCHES and STUDIES by the MEMBERS is NOW OPEN. 5 Pall Mall East. Ten till Five.—Admission, 1s. Gas on dark days.

WILLIAM CALLOW, Secretary.

SIXTEENTH ANNUAL WINTER EXHIBITION of CABINET PICTURES, BRITISH AND FOREIGN ARTISTS is NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1s.; Catalogue, 6d.

EXHIBITION of CABINET PICTURES in OIL—Dudley Gallery, Egyptian Hall, Piccadilly.—The Exhibition is OPEN Daily from Ten till Five.—Admittance, 1s.; Catalogue, 6d.

GEORGE L. HALL, Hon. Sec.

PICTURES and WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from Studios of the different Artists. In calling attention to this, T. M'Lean has been satisfied in inviting a visit from Collectors and others to inspect them. T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.

MR. MORBY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Ross, Etty, Sir J. W. Northcote, Sir J. A. Moore, Sir J. T. Tait, Gérôme—Frère—Landells—T. Ford, R.A.—John Philp, R.A.—Leal, R.A.—D. Roberts, R.A.—Frit, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersgill, R.A.—Erskine Nicol, A.R.A.—Le Jeune, A.R.A.—Ansdell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—James, A.R.A.—A. D. G. Webster—George Smith—Mark, Liddell—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

SCIENCE

How Globes are raised and moved; being the Fourth Part of Hints from the Dawnning; or, the Creation Story considered under the Laws of Light and Motion. By Edward Dingle. (Pitman.)

THIS is chapters 8—11 of a work on some subject unknown. There is neither table of contents, nor index, nor chapter headings. We took a chance opening, and then another, and we found as follows: “The actual motion was all a curve—which crooked thing mathematics can boldly manage to make straight on the just law of the circle for any perfect measure in unity of power in it; and why? but because a circle measured by its radius from the centre is reducible to a comparison in time. (Note.) The circumference of a circle is three times the diameter and a seventh, or measure of evidence for power needed to work it against mass in a circle of a seventh over force for a gain in law, as we shall see.” Our second dip gave us as follows: Sir I. Newton made his discovery on the fall of an apple through air, where the increase of force is as the ratio of figures, which are all units, but affect each other's value on the line—as 1 is affected in 1111111, where the process of division from each unit by 2 is of the constant decimal, while fixed on one solidified scale. This is the necessary order of developed division for any correct medium or heaven. In 1111111 the scale is altered as to numerical case of action for the division. A cloud is in the scale of heaven, and had Newton's apple fallen through the curl of a fountain spirt, half-way to the earth, he might have seen the error of his definition for gravitation, as for the whole scale of nature, by the inverse ratio of the distance on rise and fall made all of mass.” On this the reader will see that the only possible remark is that the author has forgotten the way in which Newton, finding in the cloud the scale 1211121, took the inverse square of the distance in a lateral obliquity made all of figureless bulk, settled down the universe to a solid atomic fraction, so that a ripple in the pure plain arose out of the circular form needed in ultimate atoms; and friction, by the law of reawakening to change by force, not fire, perfected the surface into a newer aspect of the plane in refinement. It is strange that our author should have missed a consideration of quite as much force and meaning as what he has given. He was misled, we suspect, by substituting a ruling body of ether for requisite impact and light elastic decider of all the covenant results in creation. This, he says, the astronomers do; we say he does it. The work is intended to enable the reader to grasp “the beauty of the divinely-given synopsis of all science by Moses.”

Volcanoes and Earthquakes. By MM. Zurich and Margollé. From the French, by Mrs. Norman Lockyer. With Woodcuts. (Bentley.)

Or the excellence of the sixty-two woodcuts, small and large, we can speak without hesitation, and probably these are put forth as the most attractive feature of this simply written book. Of the text of the volume little more can be said than that it presents a popular view of the subject chosen, which any young person may read without approach to weariness or satisfaction. There can be no weariness, because many striking phenomena are related and classified; and no approach to satisfaction, because little is added which savours of high and recent science. For a present to wean a young reader from paltry novels it may well serve, but as to valuable instruction in what the best observers think of the origin, extent, and forms of terrestrial volcanic action, and as to the recent investigations in seismology, we find these pages poor, and we return with pleasure to the woodcuts, some of which are rather effective for their size. The text is thrown into the shade by the pictures, as is the science by the stories. Twelve or twenty additional pages on the really scientific questions arising out of the subject, would have concluded the volume more satisfactorily. The few allusions of this kind in the two last pages are disappointing, nor can we wish any inquiring reader to infer that all the science to be extracted from volcanoes and earthquakes is comprised in this sentence: “In the present day we come back to the original idea of the Greeks, that in the awful mystery of volcanoes is seen work. This religious presentiment is become science. By means of it we admire the incessant work of nature.” What this means we do not pretend to say. Of all that has been so laboriously and philosophically deduced by Mr. Mallet and Mr. Hopkins in reference to earthquakes, we find not a single mention in these pages. It would have been easy to explain in a few pages the instruments and methods of observation employed by these gentlemen in measuring the rate of transit of an earthquake wave, and the depth of the focus of disturbance. What depended on the English translator has been very well done, and of course it is not Mrs. Lockyer's fault that the original is but a superficial summary of a great subject.

SOCIETIES.

ROYAL.—Dec. 17.—Capt. Richards, R.N., V.P., in the chair.—The following papers were read:—‘On the Measurement of the Luminous Intensity of Light,’ by Mr. W. Crookes.—‘Preliminary Report of Dredging Operations in the Seas to the North of the British Islands, carried on in H.M. Steam-Vessel Lightning,’ by Dr. Carpenter and Dr. Wyville Thomson.

NUMISMATIC.—Dec. 17.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Evans exhibited nobles of the first and second coinage of Henry the Fourth, and a half-noble of his second coinage, unpublished, the two latter having a small trefoul close to the head of one of the lions on the reverse.—Mr. James Wingate exhibited a drawing of a new variety of the Lion of Mary Queen of Scots, with cinquefoils on either side of the national arms instead of the letters I and G, and the legend MARIA D. G. SCOTORVM. REGINA.—Mr. Wilson exhibited a barbarous tetradrachm of Euthymenes of Bactria. Mr. Thomas Jones exhibited a first brass coin of Hadrian with the reverse DISCIPLINA AVG. and with coins III on the obverse; it was probably an altered coin.—Mr. Jones also exhibited various other coins, among which was a tetradrachm of Antiochus III. (I) of Syria.—Major Hay exhibited a number of Oriental gems which he had collected in the Punjab.—Mr. Vaux read a paper, by himself, from notes communicated to him by Capt. Tupper, ‘On the Waterloo Medals,’ in which he gave an account of the medals given to the troops of foreign nations who fought side by side with the English at Waterloo.

SOCIETY OF ARTS.—Dec. 14.—‘On the Aniline or Coal-Tar Colours’ (Cantor Lecture), by Mr. W. H. Perkin.—Lecture II., Mauve, Magenta, and some of their Derivatives.

Dec. 16.—S. Teulon, Esq., Member of Council,

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in the chair.—The paper read was, 'On Artificial Freezing and Refrigeration,' by Dr. B. H. Paul. Dec. 21.—'On the Aniline or Coal-Tar Colours' (Cantor Lecture), by Mr. W. H. Perkins.—Lecture III., 'Various Aniline, Phenol, and Naphthaline Colours—Application of Coal-Tar Colours to the Arts.'

INSTITUTION OF CIVIL ENGINEERS.—Dec. 22.—C. H. Gregory, Esq., President, in the chair.—**Annual General Meeting.**—The report of the Council was received.—The following gentlemen were elected to fill the several offices on the Council for the ensuing year: C. H. Gregory, President; J. Cubitt, T. E. Harrison, T. Hawksley, and C. Vignoles, Vice-Presidents; J. Abernethy, W. H. Barlow, J. F. Bateman, J. W. Bazalgette, N. Beardmore, F. J. Bramwell, J. Brunlees, G. W. Hemans, J. Murray, and G. R. Stephenson, Members; and Major-General Sir W. T. Denison, K.C.B., and F. Ransome, Associates.

INSTITUTE OF ACTUARIES.—Dec. 21.—S. Brown, Esq., President, in the chair.—The following gentlemen were elected: E. S. Barnes, Fellow; J. Dendan, B.A., W. G. Spens, E. Litchfield, E. H. L. Hartwig, H. W. Eaton, H. Collins, C. H. Oldham, O. Selby, D. Drummie, J. A. Greig, T. S. Aldis, V. G. Webb, T. E. Young, S. T. Jewbury, G. A. Meaden, J. Harrison, and A. Sprules, Associates.—Mr. J. Coles read a paper 'On Railway Debenture Stock considered as an Investment for the Funds of a Life Assurance Company.'

MEETINGS FOR THE ENSUING WEEK.
TUES., THURS., SAT. Royal Institution, 3.—'Chemical Changes of Carbon,' Prof. Odling. (Juvenile Lectures.)

FINE ARTS

History of Art. By Dr. Wilhelm Lübbe. Translated by F. E. Bunnell. 2 vols. (Smith, Elder & Co.)

Miss Bunnell, who translated two biographies of M. Angelo and Raphael, has found a much better as well as more comprehensive subject in Prof. Lübbe's volumes. The original text has gone through three or four German editions, with marked benefit by means of successive revisions by the author, and is now very fairly rendered in an English dress, retaining, however, no little of the ornate, not to say heavy, character of the author's style, and lacking something of the fruits of exact knowledge of the subjects before the translator. Speaking of English Gothic architecture, she renders what should be described as corbels or brackets, as consoles—the hardly equivalent classical term; and we note not a few marks of carelessness, as in speaking of Westminster Abbey as Westminster Cathedral, and where she talks of the "mighty" destruction of the Parthenon by the Venetians. On the whole a large task has been performed with discrimination and care, which should have been supplemented by the technical knowledge of an expert ere the pages issued from the press.

As we know no book in English which takes in one view the whole history of design in painting, sculpture, and architecture, and as a strong philosophical feeling in the author's mind is animated by much excellent taste, we welcome this work in its new dress, as suitable for those who desire a comprehensive manual of the kind. It is impossible to receive the whole of the author's opinions, or not to perceive, laboriously woven and ample as the garment is, the holes and ragged edges of his mantle of learning. Prof. Lübbe begins with the beginning—if that can be called so which treats of the faint dawn of art as perceptible in the tumuli and stone memorials of an unascertained period. The Egyptians next receive his attention, and his reader's heed is

rightly invoked for the evidence their arts afford of that grand subordination of all branches to architectural service, as a true exponent of the oriental mind at work. The author, in his general account of Egyptian design, its oneness and gravity, fails not to note that odd exception to the law which is observable in pictures of animals. With reference to the former part of the subject as to Egyptian art, we do not feel quite satisfied that justice is done by the author to the paintings of that people. He does not seem to have succeeded in clearing his judgment of the modern notion of painting as a mode of representing things, whereas the Egyptian works are not to be looked at from this point of view, being symbolic writings, rather than pictures. If these symbols lacked what he calls "a higher ideal feeling," and their function was religious, that lack was the defect of the faith, rather than of the art which expressed it. A similar but widely removed instance occurs when our author writes of Early English windows, which, he says, do not generally exhibit the Gothic geometric tracery, but consist for the most part of two or three narrow lancet windows grouped together. These statements are correct enough, but they seem to us to lack expository finish.

The reader may follow the author through his sketch of the varied growths and declining phases of art in Central, Eastern and Western Asia, and may smile at the Professor's evident feeling of annoyance at the Japanese defiance of that almost mystical love for symmetrical arrangement in all forms of art, which is fundamental in our notions. The cabinet-work of this people, as he truly says, "possesses the strange peculiarity of never being symmetrical in the arrangement of the sliding drawers, and the inlaid ornament obstinately avoids all regularity of design." The ugly forms of their bronzes likewise call forth his reprobation, but he does justice to their technical excellence in details. The Second Book treats of classic design with greater spirit and feeling than common, and is a very sound summing-up of the great subject. To this follows a wider history and criticism of the arts of the Middle Ages, Christian and Mohammedan, including the Romanesque, of which he has produced the key, and Gothic. From the latter, as a favourable specimen of his style and acumen, we extract the following concerning French Gothic sculpture, to a result upon which we have often insisted. He refers to the sculptures on the cathedral at Rheims:

"If we consider the truly immeasurable abundance of this world of figures, only the most important of which we have mentioned, and which were all produced in the course of the thirteenth century, we cannot but be astonished at the energy and creative power of the epoch, the youthful freshness of which is perhaps tested by nothing so brilliantly as by the combined creation of architecture and sculpture. The second half of the century, especially the time of Louis the Saint, reaches a height which may not unjustly be compared with the age of Pericles. And even in purity and classic nobleness of style, the entire Middle Ages have nothing to show which can stand by the side of the noblest of these works. The masters of the sculptures at Rheims have reached a perfection of style which calls to mind the noblest antique, only that independent feeling is expressed with warmth and gentleness. On the other hand, the latter appears to a one-sided degree in the sculptures in the Sainte Chapelle, in Paris, where the figures of the Apostles, from their peculiar attitudes, their inclined bearing and the expressions of the heads, almost approach the sentimental, but which is still kept in moderation by the free and grand conception of the whole, and especially by the distinct and noble arrangements of the drapery."

We have not to follow the author throughout the vast realms of design. Let it suffice that he treats fairly the art of Modern Italy, architectural and plastic, of the fifteenth and sixteenth centuries; also that of Northern Europe during the same periods, to which portion of his subject he has imparted the latest conclusions of the learned and able German and Netherlandish writers, especially as concerns those of Dr. Wolftman about Holbein. As to England, we observe larger shortcomings than are to be easily discovered elsewhere. His account of recent English painting is strangely imperfect. On the whole, however, this is a serviceable book. It contains more than 400 good wood-engravings, and is very handsomely printed.

FINE-ART GOSSIP.

THE Townshend bequest of pictures to the nation is now arranged in the short gallery where a part of the portraits were displayed last year, at South Kensington. These pictures consist of many uninteresting works and a few which are unusually valuable. With the latter may be named a noble drawing, by D. Cox, well known as 'The Storm on the Moor,' 'Loch Comisk,' by Robson, and several good and characteristic drawings by John Varley. In oil, the following are worthy of notice:—The large and very admirable picture, by J. Danby, called the 'Upas, or Poison Tree of Java,' which is that by which the artist made his peculiar reputation. As it has not been seen since the British Institution Exhibition of 1820, our readers will thank Mr. Redgrave for the following description:—"It represents a deep chasm in a valley of dark slaty rocks, into which the pale light of the hidden moon only partially penetrates. Above the black crest of the gorge is a space of starlit sky, with the pointed summits of a mountain range stretching away into the distance. The sides of the cleft are rugged, full of rents and seams, and wholly bare. Vegetation there is none, but the solitary Upas growing out of the thin soil at the bottom of the valley. The whole rests in the silence of death, broken only by the dripping of a little fall of water from the gloomy rocks. The poison-seeker is in the foreground, about half-way down into the cavernous pit, and has just arrived within view of the tree and within the influence of its pestiferous vapours. He turns sickening from the sight, for at his feet are the bodies of several of his latest predecessors, whilst round the fearful tree the ground is white with the dry, bleached bones of multitudes who have been there before him, and perished at the moment they had reached the goal. Animals there are none; instinct has warned them from the fatal spot; but a vulture, flying over the chasm, has fallen with extended wings almost at the feet of the fainting poison-seeker." This story is vividly told, yet the horror of the subject does not painfully obtrude. It is a wonderful first attempt, and shows the original poetry of Danby's mind. Besides these, are Mr. C. A. Collins's 'Bountiful Harvest,' and a fine landscape by Mr. Linnell. The other parts of the Rev. C. Hare Townshend's gift are in the South Kensington Museum.

The death of Mr. Petit, the accomplished and laborious archaeological writer, is announced as having taken place on the 9th inst. His 'Lectures on Architectural Studies,' 'Lectures on Architectural Principles,' 'Remarks on Architectural Characters,' and, still more broadly, his characteristic mode of sketching, are known to modern students. A slight cold, caught while sketching at Lichfield, led to his decease.

We desire to call special attention to a statement in our last, derived from a report of a meeting of the Institute of British Architects, to the effect that Mr. Digby Wyatt reported to the meeting that an attempt at the "restoration" of Worth Church, Sussex, near Three Bridges, is to be made. This is one of the most interesting relics of great ecclesiastical antiquity in the island. We cannot but trust the interference of architectural and archaeological societies will be effectual in preventing the attempt in question. The threatened opera-

tions are, as Prof. G. G. Scott said, wholly needless; "he believed the church would stand 500 years longer without anything being done to it." It is probably the only perfect example of an Anglo-Saxon building.

A controversy, which has been marked by rash assertions on one side and reserve on the other, has been going on for some time about the famous stained west windows in Fairford Church. Until it became tiresome and degraded by impertinences, this discussion amused students, who looked at the sport of mare's-nesting as it was pursued by a Mr. Holt, who started the subject by declaring these windows to be by Albert Dürer (!), an assertion which led him into wildernesses of logic and archaeology about stained glass, block-books, printing, engraving and we know not what else, wherein he floundered valiantly. We referred to the subject just when unfortunate temper was gathering on one side of the question, and expressed a hope that the upshot would call popular attention to the state of old stained glass in England. Art will be served by Mr. Holt's persistency as richly as if he had been as well versed in styles of design as a critic should be. We refer to the matter for the sake of Art, and to record that, after unflinching assertion had become the rule, a very competent Art-archaeologist, Mr. G. E. Waller, whom Mr. J. R. Clayton confirmed, broke that reserve which may have been inspired by contempt for the mode of proceeding, and pointed out certain essential considerations to which notice had not been vouchsafed. A strong resemblance between the windows and a well-known picture in St. Mary's Church, Dantzig, which is safely ascribed to Dierich Stuerbout, the painter of Louvain, was commented on, and the result is little less than confirmation of the belief of experts who have long observed Flemish modes of design and thinking in these windows. If the resemblance between the pictures at Fairford and Dantzig is so strong as it is asserted to be, we need not go far for the artist's name. At any rate, the matter is instructive in more ways than that which takes one's breath away at the ignorance of those who saw the work of Dürer in this Flemish Gothic glass! Had it been given in fancy to Van Eyck, or Justus of Ghent, to both of whom the Dantzig picture was formerly ascribed, Memling or any of that school; had a Flemish artist been invented for the purpose it would have been nothing like so absurd as is the ascription of the glass to Albert Dürer. The architectural details, as Mr. Clayton pointed out, are Flemish, and as distinct from those of German work as they can be. Of finding mares'-nests there seems no end! The history of this tiresome business should make amateurs cautious. There is an engraving of part of the Dantzig picture, showing its utter diversity from Albert Dürer's mode, in Mrs. Jameson's "Sacred and Legendary Art," vol. i. p. 111, edit. 1857.

MUSIC AND THE DRAMA

CHRISTMAS MUSIC.

O Sing to God, by C. Gounod (Novello). This is a seasonable edition, with English words, of the excellent canticle called "Noël," which was published in Paris and brought out at the Crystal Palace about two years ago. If not so original as the same composer's "Nazareth," "Noël" has many clever points, which are essentially characteristic of the master, such for instance as the fine progression in the base figure of the opening symphony. The canticle breathes that deeply devout spirit which we generally remark in M. Gounod's sacred music. It has, too, all the richness of colouring that harmonizes so well with the pompous ceremonial of the Roman Catholic Church. "Noël" is styled in the original a "Chant des Religieuses," and is written for soprano and contralto solo with chorus of female voices. It is in this edition provided both with piano and organ (*quare*, *harmonium?*) accompaniments, corresponding respectively to the string and wind band of the orchestra. There are no difficulties in the vocal parts, and as the canticle is for women's voices only, it is well adapted for home practice. The English words are fairly adapted by the Rev. B. Webb. "Noël" is

published in a cheap octavo form as well as in the ordinary size. In this same small size the same publishers have also brought out R. L. de Pearsall's *In dulce jubilo*. The original melody, employed as a *canto fermo* in this clever piece, is taken from a German Protestant Ritual of the sixteenth century. It is there described as an *uraltet Lied*, so that there cannot be any doubt of its extreme antiquity. Originally destined for eight solo voices with chorus, this quaint carol has been arranged by Mr. W. J. Westbrook as a four-part song. We know few pieces in which a characteristic old theme has been adapted to modern purposes with so much sympathy for its original character. The words, half Latin, half German, have been rendered into a similarly macaronic English version, and it is noteworthy that the idea of longing conveyed by the last line is carried out in quite modern fashion, by the avoidance in the highest voice part of the key-note at the conclusion. Apropos of Pearsall, we may draw attention to the fact, that one of the worst blunders of M. Féétis's very untrustworthy "Dictionnaire des Musiciens" is that made about this Englishman. From the name of Pearsall there is a reference to Piersall, but there is no such heading in the book. Is it possible that the Belgian biographer confused Pearsall with Pierson? He may have thought it improbable that there could be two English musicians with names so similar. Nay, to judge by his biographies of our countrymen, M. Féétis seems to doubt if any Englishman can really have music in his soul. *Pastorale for the Celebration of the Nativity*. By Arcangelo Corelli. Edited and arranged by J. Pittman (Lonsdale). This sweet and simple melody is evidently taken, like that of the *Pastoral Symphony* in "The Messiah," to which it bears a marked resemblance, from the songs of the Pifferari, who from time immemorial have come down from their mountains into the great cities of Italy to celebrate Christmas. In Naples their outdoor occupation is now gone, for the statues of the Virgin, before which they sang their old-world melodies, have been pulled down from their street-corner niches by an iconoclastic government. But, in every house there is an image of Our Lady, and in the days just before Christmas, the shaggy sheepskin coats and tall, peaked hats of these picturesque mountaineers may be seen, and their shrill piping heard, amidst the festoons of bright-coloured fruits with which all the gay shops are then filled. Every traveller in Italy will be pleasantly reminded of a lovely land by this *Pastorale*, but its innate charm will command itself to all, and we may thank Mr. Pittman for giving it to the public in a generally accessible shape.—*An Old Christmas Carol*, varied for the organ by Elizabeth Mounsey (Augener). The best known of all Christmas carols, introduced by-the-by, with admirable effect by Mr. Macfarren in his "Christmas," is here varied and arranged with remarkable skill. If we take exception to the *adagio* on page 6, the cadenzas in which are out of character, it is because there is nothing else in the piece with which we can find fault. The third variation is bold; the fourth, in which the melody given to the pedal organ is highly effective, and the *prestissimo* on page 7, where the theme is treated in canon, cleverly worked up. Altogether, the piece does the lady organist great credit.

OPENING OF THE GAIETY.—The new Gaiety Theatre, opened on Monday last, is one of the handsomest houses in London. Its decorations, for the first time fully visible, are artistic and elaborate. The lines of the house are graceful, and the harmony of the whole is remarkable, considering the brightness of the colours employed. A curious and effective mingling of Romanesque and Byzantine styles characterizes the decorations, the excessive brightness of which is their only defect. A proscenium so brilliant in colour as that at the Gaiety is apt to render mean and insignificant the works of the scene-painter. That this effect was feared is shown by the fact that a large and sombre screen in the shape of curtains lined the stage within the proscenium. It did not, however, entirely remedy this defect. Mr. Marks's

mural pictures are boldly designed and well executed. From the stalls, however, they are almost invisible. The question arises, whether an upright surface, which can be seen from a part only of the house is, where designs so elaborate are attempted, necessary or desirable. There can be little difficulty, and there would in some respects be decided gain, in giving to the upper part of the proscenium a slope or a curve, such as is seen in other parts of the wall leading up to and supporting the roof. The opening programme had no special attraction of novelty or merit. A flimsy operetta from the French was the "Lever du Rideau." The plot of this served only to introduce some rather pretty scenes à la Watteau, and to furnish opportunity for M. Jonas's pleasant if rather thin music. Miss Constance Loseby, a singer well known in East-end theatres, played *Columbine*. She is a fluent vocalist and the possessor of a voice of more strength than quality. Mr. C. Lyall was *Harlequin*. Following the operetta came "On the Cards," a version of the well-known drama "L'Escamoté," of which one adaptation at least has previously been exhibited in England. The new drama is thoroughly French in motive and construction, and has apparently been selected less on account of any special merit of plot or situation than because it furnishes Mr. Wigan with a part thoroughly suited to his talents. The adaptation is unskillful. No pains have been taken to get rid of the French sentiment which to English audiences is always incomprehensible or distasteful. In the endeavour to procure the dramatic termination to each act, which appears to be the chief aim of modern dramatists, the adapter has violated probability, and has rendered the action of some of the characters startlingly abrupt. Laughter was the only demonstration provoked when the heroine threw her sheltering arms around the father she had but that moment seen, and flung herself upon the bosom of the hired impostor who had come to compel her to exchange a life of security and comfort for one of exposure and vagabondage. The situation is in itself unnatural according to English ideas. In France, where the paternal influence is stronger than in England, such a display of filial sentiment is more easily evoked and more favourably received. A knowledge of stage business or of English audiences would save a dramatist from difficulties of this kind. More than once the interest of the story was interrupted by the intrusion of sentiment which the audience found ludicrous, and more than once the abruptness of the actors took the spectators unpleasantly by surprise. The principal alteration in the story of "L'Escamoté" is judicious, as it simplifies the action, and renders comprehensible the first entrance of the hero. *Adolphe Chavillard*, who for a bribe consents to personate the father of the girl he afterwards discovers to be in fact his daughter, is represented as a juggler as well as an acrobat, and makes his first appearance to give an entertainment in legerdemain in the house in which, unknown to him, his child resides. From this time forward the story of the original is pretty closely followed. Chavillard discovers the relationship which exists between him and *Florence*, or *Suzanne*, protects her from the sinister designs of the villain, *Guy Chilstone*; makes her escape by dropping from the window of a house, and is in the end claimed by his daughter, whose acknowledgment of his relationship comes to him freighted with the assurance of forgiveness by the wife he had deserted and wronged. Mr. Wigan's representation of Chavillard is clever and characteristic. It is light, easy, and artistic, and not wanting in touches of pathos and dramatic fire. Mr. Wigan's make-up is admirable. Broken English has always been a special feature with Mr. Wigan. There is some risk, however, that his fondness for this may hereafter militate against his reputation. Mr. Wigan is so genuine an artist that he can afford to leave all tricks and devices of this kind to those who need their aid. Miss Robertson is always bright, but her acting in comedy has so far evinced a marked superiority to that she has exhibited in melodrama, that her acting when she clung to her father at the end of the first act, and when in the second she kissed the box bequeathed her by her mother,

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moved the audience to laughter instead of tears, was wholly the author's fault. M. Stuart, an actor English by birth, but French in education and reputation, had a part offering so few opportunities that it is impossible to say more of him than that he has a strongly-marked French accent, and that his play is intelligent. Miss Farren played the Conjuror's assistant in a broadly comic manner.

Mr. Gilbert's operatic extravaganza, 'Robert the Devil,' is not a good piece, though it contains some comic scenes. The general meaning of the action is not clear, and in some cases the dialogue is exceedingly wearisome. But the burlesque fulfills the proper object of this class of productions in offering opportunity for much good scenery and clever dancing, and it contains moreover one thoroughly comic idea. Mr. Gilbert has depicted the inside of Madame Tussaud's exhibition in Baker Street, the waxen inhabitants of which he has represented as subject to the same laws as ghosts. At the witching hour of night, accordingly, the inmates of the Chamber of Horrors, "roused from their slumbers," indulge in hideous and stiff-jointed revels. Some amusing instances of the transmigration, not of souls, but of bodies, are also adduced, the melting-pot having converted Wilberforce into King John, and Pope and Mrs. Fry into two well-known murderers. Some pantomimic representations by two music-hall dancers form an injurious innovation. These were loudly and deservedly hissed. The opening performances were in the main successful, and passed off without a hitch.

MUSICAL AND DRAMATIC GOSSIP.

At last Saturday's Crystal Palace concert Schubert's 'Miriam' was repeated to the increased credit of the work. Miss Banks knew the music and sang it well, while the chorus was more efficient than at the first performance. Mr. Sullivan's 'Tempest' music was also repeated, all its delicate beauty being brought out with loving care. We should like it better without the reading, especially when the reader is so stilted in declamation as Mr. Lin Rayne. The natural unconstrained flow of melody in Beethoven's 'Prometheus' Overture and the laboured turmoil of the prelude to 'Tannhäuser' were oddly contrasted. Herr Wagner, like a musical satyr, is most hideous when most volup-tuous.

'The Messiah' was repeated by the Sacred Harmonic Society on Monday, the principal singers being Miss Edith Wynne, Madame Sainton-Dolby, Mr. Vernon Rigby and Mr. Sautley.

The "new musical winter evening" ended as well as they began. The last programme included Mozart's quartet in G and Beethoven's in E flat, both of which were excellently played. The feature of the evening was a Violin Sonata of Corelli, rendered in masterly fashion by Mr. H. Holmes. There is plenty of room in London for many such concerts, and we shall be glad to see these re-commenced.

Manchester keeps up its high reputation for activity in musical matters. At Mr. Halle's seventh concert, at the Free Trade Hall, Mr. Barnett's 'Ancient Mariner' and Mendelssohn's 'First Wal-purgis Night' were performed; and at the following concert an instrumental serenade by Mozart, new to England.—We learn from our contemporary the *Orchestra* that at the Annual Concert of the Manchester Tonic Sol-Fa Association, an anthem, composed for the occasion, was sung at sight very creditably by a choir of five hundred voices. The simplicity of the Tonic Sol-Fa system of musical notation gives it an unquestionable advantage in the instruction of large bodies of singers who have had no special education.—The Vocal Society of the same enterprising town gave at a recent concert Sebastian Bach's eight-part motet, "I will wreathe and pray"—one of the most difficult choruses that can be found.—At Leeds, Mendelssohn's 'Antigone' was lately performed by an amateur society. All this activity promises well for the future of English music; it does more,—it proves the proficiency already acquired.

Reports still come to us of commemorations of Rossini. A funeral service was celebrated on the 14th inst., in Santa Croce, the church which, al-

ready rich with sacred memories, is soon to receive all that is mortal of the famous musician. At the eleventh hour the municipality of Florence, having acceded to Madame Rossini's stipulation that she should not be separated in death from her partner in life, received her permission to remove her husband's remains to the new capital of Italy. It was, therefore, suggested that as a funeral service must be performed when the body shall be placed in its final resting-place, all commemoration in the church should be postponed till then. But as a deputation from Pesaro, invited to attend, was already on the way, the celebration took place. Mozart's 'Requiem' was given; but the most striking feature of the ceremony seems to have been the prayer from 'Mose,' played by Signor Sivori as a violin solo, on the elevation of the Host. The most musical of American poets, Mr. Longfellow, was among those who by their presence honoured the memory of the most poetical of Italian musicians.

The ninth of the Gewandhaus Concerts was entirely devoted to Rossini. The programme comprised the 'Stabat Mater' and the 'Guillaume Tell' Overture, together with selections from his operas.

A complete list has been published in the *Mémoires Diplomatiques* of Rossini's posthumous works. The list is too long to reproduce entire, but some characteristic details may be mentioned. The catalogue consists of some thirty leaves of close writing, and is divided into two parts, each bearing the heading "Pêches de Vieillesse de G. Rossini." The 'petite messe' and twenty-two other pieces are brought together in the "miscellaneous" section of Part I. One of the pieces bears the droll title of 'Canon Anti-savant, dédié aux Turcs par le Singe de Pesaro.' Besides an 'Album Italien,' and an 'Album Français,' there is also an 'Album Olla Podrida,' having, like the others, twelve numbers, one of which is the 'Chant des Titans,' performed at the Conservatoire in 1861. The second part of the catalogue comprises a miscellaneous division, containing sixteen pieces, four albums of twelve pieces each, and a collection called "Les Quatre Mendants et les Quatre Hors-d'œuvre." This consists of eight pieces entitled Figs, Almonds, Nuts, Raisins, Radishes, Anchovies, Cherkins and Butter. Some of the pieces in the Albums have equally droll titles—such, for instance, as 'Ouf! les petits Pois, Farce écrite après une indigestion de légumes'; 'Etude asthmatique'; 'L'Huile de Ricin, petite Valse,' &c. There seems to us to be something sad in the spectacle of a great genius amusing himself with such trivialities. From 'Guillaume Tell' to the 'Quatre Mendants' the fall must be great. It is impossible, however, to form any idea from the above list of the real value of these remains, as it seems that all the more important works come under the category of "Miscellanées." We forbear to cite the enormous price demanded by the widow for Rossini's posthumous works.

It is stated that Rossini has left nothing operatic, with the exception of a great scene from Jeanne Darc—what a grand Maid of Orleans he would have drawn!—and a sketch for the 'Faust' which, some thirty years ago, he intended to write. A new theatre has just been completed in Paris. It is situated in the 13th arrondissement, near the Place d'Italie. M. Laroche, formerly manager of the Théâtre de Cluny, is the director.

The acrimonious dispute which arose between M. Claretie and M. Victorien Sardou, in consequence of both authors having taken the 'Gueux' who play a prominent part in the history of the Netherlands as the subject of a drama, has been brought to an amicable termination. The plays are found on investigation to have exceedingly slight resemblance to each other.

The *début* at the Comédie of Mlle. Reichenberg, as *Agnes*, in the 'École des Femmes,' has been quite successful. Mlle. Reichenberg, who is only in her sixteenth year, has carried off successively the second and first prize for comedy in the Conservatoire Impérial. She is a pupil and god-daughter of Mlle. Suzanne Brohan.

A Pianoforte Concerto in G minor, by M. Camille Saint-Saëns, performed by him at the penultimate *Concert Populaire*, is spoken of with praise. At last Sunday's concert the programme included Schumann's Symphony in D minor, given

for the first time, and the garden-scene from M. Berlioz's 'Roméo et Juliette.' At the Conservatoire Concert, held on the same day, a Symphony in F, by M. Gouvy, was played, in addition to Beethoven's in C minor, and the *adagio* from his 'Septet.' The performance of Mendelssohn's 98th Psalm for double choir—a stiff Protestant morsel this for French digestion spoilt by alternate fasting and feeding—gives some hope that the author of 'Elijah' may one day be appreciated by a Latin race; but the second choral piece chosen, the Pilgrim's Chant from *Tannhäuser*, seems to show that the two composers have been bracketed together in the list of candidates for Parisian favour.

Considerable dissatisfaction has of late been manifested at the working of the system by which new pieces are accepted at the Théâtre Français. The long delay, sometimes extending to more than a year, to which dramatic authors have at times to submit, is no less a matter of complaint than the caprice or prejudice displayed by the members of the Comité de Lecture in its judgments. A meeting of the Société des Auteurs Dramatiques, at which almost all the members were present, was recently held to discuss the question of these grievances. M. Ferdinand Dugué, whose recently produced comedy 'Le Comité de Lecture,' was a clever satire upon the proceedings of that body, read a paper setting out the grievances to which dramatists were subject, and proposing that the Comité should in future be composed of equal numbers of authors and actors. The question seems likely to occupy the serious attention of the Ministre des Beaux Arts. By order of the Ministre de la Maison de l'Empereur et des Beaux Arts, a commission to inquire into the organization of the Comité de Lecture had been appointed. Of this M. Camille Doucet, Directeur-Général de l'Administration des Théâtres, is president; and M. de St. George, President de la Commission des Auteurs et Compositeurs Dramatiques, vice-president. The members are MM. Émile Legouvé and Émile Augier of the Académie; A. Dumas Fils, Nestor Roquelin, Saint-Valery, Lemoine-Montigny, Édouard Thierry, Administrateur-Général of the Théâtre Français, and Regnier, Doyen des Sociétaires of the same institution.

A collected edition of the dramatic works of M. Félicien Mallefille is about to be published in Paris by the Librairie Internationale.

The eccentric Abbé Liszt's oratorio, 'Die Legende von der heiligen Elisabeth,' has lately been performed at Königsberg.

According to a French newspaper, the Sultan Abdul-Aziz now claims a place among the sovereigns who are amateur composers. A *valse* by him, entitled 'Melancholy,' is about to be published at Milan. Is this the result of his last year's visit to Western Europe?

MISCELLANEA

East Anglian.—Mr. Thorpe, in his 'Analecta Anglo-Saxonica,' has printed a Homily on St. Edmund, which he gives as a specimen of the dialect of East Anglia. In a foot-note he has further given a list of some of the distinctive features of the dialect. Two of these peculiarities, *b* for *f* and *ia* for *eo*, do not occur at all in the Homily. Among the examples given are *biabendic* for *heafondic* and *woruld* for *woruld*. I find in the Homily, p. 126, l. 6, *heafondice*, and p. 125, l. 5, *worulde*. The other distinctive features do occur, but unfortunately they are not at all "distinctive," they are certainly not pure Anglo-Saxon, but they are uniformly to be found in Semi-Saxon and Old English. The most characteristic are *l* for *hl* and *i* for *ge-* (prefix). On referring to Wanley's Catalogue I find that he calls the language of the Homily in question Normanno-Saxon (=Semi-Saxon) of the time of Henry the First. Now Wanley, although unacquainted with Rask's Grammar, had no mean knowledge of Anglo-Saxon, and I think that in this case the evidence is strongly in his favour. There are many forms in the Homily not mentioned by Thorpe, which make its Semi-Saxon character almost certain. Some of the most striking are *art* for *and* (conj.), *mundig* (*gemyndig*), *sont* (*sanct*), *as* as subst. for *halga*!, mid hearde

bendum, mid andrede ileafe, sawle nom. sg., wydewe (fem.). I have also compared the modern East Anglian dialect as recorded by Forby, without discovering any especial affinity. Modern East Anglian uses *what* as a relative, *war* for *was*, *he love* for *lovethe*, *loves*; *ride* has preterite *rid*, *and bring*, *brung*. In the Homily I find *rad*, *brothe*. The two Wills which follow the Homily are said to be also East Anglian (one however barbarous, the other very barbarous), although their language is quite distinct from that of the Homily, and they differ widely from each other. The general result I arrive at is, that there are no less than four dialects of the East Anglian dialect, differing from one another as much as East Anglian differs from pure Anglo-Saxon, as will be seen from the comparative table beneath:

Thorpe....	<i>b</i>	<i>f</i>	<i>ea</i>	<i>eo</i>	<i>l</i>	<i>i</i>
Homily....	<i>f</i>	<i>b</i>	<i>oo</i>	<i>o</i>	<i>l</i>	<i>e</i>
Will, No. I.	<i>f</i>	<i>b</i>	<i>oo</i>	<i>o</i>	<i>hl</i>	<i>ge</i>
Will, No. II.	<i>b</i>	<i>u</i>	<i>ea</i>	<i>hl</i>	<i>ge</i>	

I hope some competent scholar may be induced to take up the subject, and inform us: first, whether there is such a dialect as East Anglian at all; and, secondly, what it is.

O. S.

Discovery of Greek and other Antiquities.—While the attention of archeologists has been suddenly turned with interest to the old medieval town of Hildesheim, in Hanover, in consequence of the wonderful discovery there of antique treasures, it may be well to notice that another treasure-trove that seems of importance has turned up on more classic ground. In the *Beiblatt zur Zeitschrift für Vildende Kunst* of November 6 it is stated that a remarkable discovery of Greek and Phoenician antiquities has been made in the island of Cyprus, at the village of Dali (identified by Engel as the ancient Idalium) at the foot of that Mount Olympus where was the temple of Aphrodite. Excavations were being carried on with energy by the American Consul, and personal ornaments, weapons, coins, implements, jewels, sculptures of considerable size in stone and terra-cotta, and painted vases of colossal dimensions, are reported to have been found. On what authority any of these objects have been determined to be Phoenician we do not know; in any case, it is to be hoped that the objects have fallen into safe hands, and may be so preserved as to be available for archeological investigation.

England.—There are a few points in the communication signed "A Dicky Sam" that should not pass unchallenged. 1. Why are the people of Wessex called Angles?—the founder of that state, in 519, is called Cerdic the Saxon. 2. Can it be shown that the word angle, Latin *angulus*, was in use among us so early as he assumes, to indicate the shape of an angle? 3. Anglesea may be neither the angular island nor the isle of the Angles, a people direct from Holstein; but the Englishman's isle, named after the term "England" was settled here. 4. What authority is there for any North Anglia at all, other than what we now call the county of Norfolk, peopled by Angles, as Northfolk, in contradistinction to the South-folk of Suffolk? 5. Is not the reference to the Angli by Ptolemy and by Tacitus (Germania, § 40) a sufficient proof that the Angles possessed that name before they reached Britain? 6. As to the derivation of the word itself, now fixed in England, but derived from the people of Angels, called Engles and Angli, I think the word "ing," meaning field, meadow, or pasture-land, far more probable than that of *angular* in shape. The pronunciation of our land as *Englad* favours this notion. A. HALL.

Brether.—This word is in every-day use among the common people in the "kingdom of Fife," as the plural of brother. In the towns it has in some degree given place to *brothers*; but in the country it still holds its own. As to how much farther south than Cheshire *childer* and *ky* extend, I can hardly say; but I never hear them used in South Staffordshire or North Worcestershire. *En passant* I may be permitted to say that *haik* is universal in Fife for stable-rack.

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